

THE ETUDE



PRESSER'S MUSICAL MAGAZINE

NOVEMBER
1917

PRICE 15 CENTS

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THE ETUDE

NOVEMBER, 1917

VOL. XXXV No. 11



Magnification in Study



WHAT is probably the fundamental principle of all study is the one which pedagogues have discussed the least. It might be called "magnification"—making things larger. It is the bed rock upon which has been built all modern advance in astronomy, chemistry, biology, botany, pathology, geology and indirectly a vast number of industries and sciences, ranging from agriculture and sanitation to engineering and militarism.

In order to perceive clearly and unmistakably one must first of all make things larger. The world was possibly first awakened to this great fact through the invasion of the microscope and the telescope in the realms of the unseen. Shortly after Columbus came back through the unknown seas men began to develop strong desires to explore in all directions. Dutch opticians invented the telescope and the microscope during the ensuing century. Just as the voyage of the Nina, the Pinta and the Santa Maria set navigators agog, the new apparatus for making the eyes penetrate the invisible led scientists to see that the universe must be explored anew. Galileo, the son of a musician, improved the telescope in the sixteenth century, and then went through the horrors of martyrdom because he dared to publish what his instrument revealed to him as truth. Now lenses make it possible for one to see objects one-millionth of an inch in size.

In music-study the same principle of magnification is of great importance and use. It takes on two aspects—magnification through enlarged note type and magnification through lengthened time. Teachers of little children who have not yet found how advantageous is large, clear note type, such as is now employed in the best juvenile editions, are to be pitied.

Magnification through prolonged length is of equal importance. Take the following from Bach's *Fuga XVIII* from the *Well-Tempered Clavier*, which to some pupils is a maze of complications in its original form.



Magnify this four times by making each quarter of a measure equal to a measure and see how the difficult look disappears.



After all "slow practice" is the magic word which banishes both complications and bad habits.



Sarcasm and Teaching



THE last quarter of a century has seen a great difference in the attitude of the average music teacher to the pupil. The age when privation and punishment were considered a part of the student's need were hardly past when the teacher seemed to think that an attitude of indifference, scorn, bayoneted with sarcasm, was the proper thing. The pupil entered the studio and caught an expression on the teacher's face of "Why do you come to disturb me with your annoying presence?" Smart Aleck remarks and sneers unworthy of any gentleman were called discipline. Liszt, Rubinstein, von Bülow, Leschetizky and a whole train of lesser lights, all of them were guilty of it, if the reports of their pupils can be trusted. Many of the teachers were stiff, severe and taciturn to the point of being exceedingly disagreeable over very slight faults. Liszt and Rubinstein, however, reserved their sarcasm for artistic impotence coupled with pretentiousness.

At last, teachers seem to understand that anything that is unnecessarily disagreeable is an impediment rather than an aid to progress. Firmness and severity are not synonymous. They have to do with two very different things. Interested pleasantness upon the student's work never offend when they are said in the right tone of voice, whereas some bitter remark, barbed with a spiteful, ill-tempered expression makes the pupil mad and antagonistic, to no purpose whatever.



Don't Apologize



A SUMMER sale was going on in a department store in a big city. One of the clerks behind the counter apologized to a customer, "You see I am only here for five weeks. I am the principal of a school in the country all Winter long, but in the Summer I take this position just to see business methods and get acquainted with humanity, you know." As a matter of fact he took the position he was ashamed of to help earn his living. It was honorable, interesting work, work which paid him a weekly salary just a little more than that he received in his rural school. He was too poor a teacher to command a place that would support him all year and too poor a salesman to be retained in a regular position in the store.

There are a number of music teachers who seem to be ashamed of their work. They look upon the work of the clergyman, the doctor, the banker, the lawyer, the military man or the rich merchant as something noble and enviable. In this glorious age of democracy the art worker, the educator stands at the very front with the leading workers in all professions and industries. If you are so poor a music teacher that you cannot take pride in your work get some other occupation and get it quick.

Musicians in this great war are helping to earn thousands and thousands of dollars for the cause. Very few philanthropists and business men are contributing in proportion to their wealth as is Mr. John Philip Sousa, who has given up an immense daily income to his country, Mr. Percy Grainger, Mr. Felix Schelling, Mr. Albert Spalding, and numerous others, including Mme. Schumann-Heink, who has not only given her money but her sons as well. Isn't this something to be proud of?

The Cure for Musical Pessimism

By Constantin von Sternberg

Aesthetic and Anaesthetic

Elusive Ideals

The Cure for Pessimism

Simplifying Counting

By C. Leo Taylor, Jr.

Musical Hints for Mothers

By Charles W. Landon

Why Not Encourage Every One to Play

By George Hahn

Nervousness in Public Performance and How to Overcome It

By Leo Oehmler

NOVEMBER 1917

Practical Thoughts on Modern Pianoforte Study

By the Noted Pianist and Teacher

MME. HELEN HOPEKIRK


MME. HELEN HOPEKIRK

they had the thesifulel equipment for it. I agree with that sentiment most fully, but would hesitate to limit it to the female sex alone. The greatest display of temperament—a much abused word—does not atone for lack of attention to the composer's wishes and careless performance. There is a fire that warms and goes to the heart, like the glowing embers that have little flame, but which send out a comforting warmth. There is another fire that is too hot, that burns, that has little confusion and destroys beauty, and many do not seem to be aware that there is an enormous difference between them. What does fire matter if the lines of a composition are blurred, the phrasing coarse, the rhythm distorted, the touch hard and painful to the ear? Temperament is a great gift, and those who possess it should strive all the more to avoid abuse of it. Leschetzky once said to a young student who was restless and impatient, "For the sake of the sake, if you cannot be interesting and poetic, strive at least to be clean and healthy."

Hand Position

arrangement of the keys, black and white, is entirely different from a chess board, and one must be prepared for an arpeggio. Therefore many rapid movements must be made, the hand acting continuously from the wrist, sometimes turned to the right, sometimes to the left, as the music dictates. In an article sometimes suggestive, exhaustive details are impossible; but, as an instance, if one plays an arpeggio altogether on white keys well curved fingers are useful. If on the black, it will help towards security if they are held somewhat flatter, so that the flesh of the finger-joint may have a firmer hold, resting on the extreme finger tips. If an accident might easily cause a slip to the white key, or take the following from Beethoven Sonata, Op. 31, No. 2:—

Allegretto



For the two A's, the hand is laid to right of wrist as if for an octave as the fifth finger takes its note. The wrist makes a rapid movement to the right, bringing the hand into a scale position, ready for the descending chromatic passage. Then for the next group the chord position is taken, the wrist curving with the ascending notes, so that everything is elastic and free.

In the following example from *Fantasia F* minor

Ex. I

Chopin. At (a) the hand lies slightly to the right of wrist with thumb on C, about half an inch out, as soon as that is played, the hand should slide down gently and rapidly and turn so that after B is played the fingers are in a scale position, so that the thumb may pass swiftly and easily to the next F sharp by another slide up of hand from wrist, then, when the arpeggios come in different keys throughout the piece, one must arrange each in this way and decide on the best lie of the hand. By the rapid transition to the scale position between B and E the fourth finger gets into a much more favorable position than if the hand were kept on the same slant from the beginning.

As every piece is built up from scales, arpeggios, chords, octaves, all rapidly interchanging, it is natural that there should be constant changes of position and adjustment of hand, if freedom of performance is to be gained. This is all the exact opposite of certain old-fashioned methods, which inculcated immovable arms, held as a vice, with sunken wrists. Naturally, all such varied movements must be done very subtly and skilfully, so as not to attract attention; because, if there is anything worse than a rigid figure at the piano, it is one that protrudes the elbows and gyrates without ceasing. When there is a quiet freedom in the physical organism there is much better chance for fine performance and elastic phrasing. As a means toward a "feeling hand" different exercises can be practiced. For instance, third and fourth fingers, away from the keyboard, forming the hand on the best position for producing it. Then, with care not to alter the position, go to the piano and see if it fits. Try with many different chords.

Scales, arpeggios, various passages can also be thought out, so that the hand becomes responsive. If it is in good order, even in reading at first sight, the fingers should quickly and unconsciously adapt themselves to all requirements.

Merely Notes

Pupils often say that their work "just let get the notes first." When a confession that isn't I next at if any one would read a poem merely going through the words, leaving all sense out. We should consider any person who did such a thing unintelligent. While the notes are being learned the habits are being formed. Of course, in the case of declamation, much of this is inborn, instinctive. A really talented pupil will read at sight with entire comprehension of the spirit of the piece, although Polish, etc., will be lacking. I can always judge better of a note by the way they read at sight, even the simplest piece, than of one that have been studied. Even in the case of good talents, however, instinct is stronger when backed by knowledge. Without it, talent is at the mercy of mood, as headache or ruffled nerves. The public should be allowed to know, by the ears, that a player is ill-disposed. It goes without saying that good physical condition and sympathetic surroundings will intensify the good qualities of a player; but under no conditions should bad rhythm or unclear playing show themselves. When they do, it means that some weakness or other has not been met and conquered. Again to quote the Vienna master, "one must play well even when one knows that twelve enemies are in the front row."

Arm Adjustment

When treating of hand adjustment that also of the arm must be considered. The abuse of the arm is one of the commonest faults in piano playing, and it is responsible for much faulty rhythm and phrasing. If the wrist be sunk low, the tone inwardly felt and sent out through the arm is checked before it can reach the finger tips, and the result is tone of the struck or pushed. Necessarily the wrist must be higher than the fingers, so that the flow of feeling flows unobstructed, and finds its outlet at the wrist. In older times, with the variety of the instruments, this was not imperative; with the heavy action of the modern piano it is a *sine qua non*. A gifted player will often use the arm instinctively and well; but the time comes when the need for knowing the why and wherefore, he must understand its musical application, its importance in insuring good rhythm, phrasing, freedom in style. In good playing the ear that is trained to hear will notice the effect produced by constant varying of the tone from finger work to arm work, as the music may require.

II.

Tone From Within

A right understanding of this does away with all possibility of stiffness. One must regard the arm as

a free channel, through which the musical feeling is communicated to the finger tips. It is often called "arm-weight touch"; but students must never forget that it is not the physical weight of the arm that tells, but the something behind. I have heard very sloppy, lifeless chords emanating from people who have studied the so-called weight touch, through the wrong idea as to where the tone was coming from. After all, it must come from within, an impulse sent out through the arm finding expression by the contact of finger with key. With students I find it dangerous to define things too much from a physical standpoint, as they are generally literal and so glad to be told a "method" of doing anything that they are apt to forget that the tone itself is an expression of the individual. If the desire is not within, no way of producing tone will be effectual, although a bad tone can be improved.

By the right use of the arm one is enabled to draw out the tone from the instrument, and so avoid striking or pushing, which always produces a noisy hard effect. Do we not get the best out of people by a sympathetic drawing out? Even so with the piano, which is also sensitive to treatment and must be lovingly dealt with if it is to respond. There is always a good, simple way of doing a thing which varies with individuals, of course, as no two hands are precisely the same; but toward a "feeling hand" different exercises can be practiced. For instance, third and fourth fingers, away from the keyboard, forming the hand on the best position for producing it. Then, with care not to alter the position, go to the piano and see if it fits. Try with many different chords.

Scales, arpeggios, various passages can also be thought out, so that the hand becomes responsive. If it is in good order, even in reading at first sight, the fingers should quickly and unconsciously adapt themselves to all requirements.

Hurry Has No Place in Art

The demon of hurry must be steadily resisted. It has no place in art. It is not the playing of a quantity of pieces that counts, but how they are played. The notes may be quite correct, but utterly uninteresting, because there has been no interpretation of them. The ability to read the words of a poem is taken for granted, but if these only were read without feeling, accent, subtle inflections, breathing pauses, in other words without interpretation, one would get little idea of its spirit. And yet nothing seems to be too hard for the pupils of today, if they can only get up the notes. That explains why so many play piano as if they were talking in an unfamiliar language. An Englishman may be forgiven his wrong accents when talking French, or a Frenchman when talking English, but one does not enjoy listening to careless pronunciation and bad accentuation in one's native tongue. And surely music ought to be a home language to musicians.

Pupils are often handicapped by the want of really musical and intelligent early training. After a certain age, varying with individuals, it is well nigh impossible to obliterate the bad effects of the lack of a sound foundation. One can never too old to learn, but the results do not come so surely after a certain age. Many have spent years in ways that can never lead to anything. I often say to pupils, "I couldn't do that, but I can't take a much easier way, such as this." Some of the old-fashioned seem to have difficulty as their chief merit, like the old Puritans, who chose the disagreeable always in preference to the pleasant. Old instruction books tell us to perform trills with the very best of nature. Why? Presumably because these fingers do not naturally work together and so must be forced to do so. Do we invite those of our friends, who do not enjoy each other's society, to be constantly together? No; we expect them to behave well if they come together; but we do not try to bring them unnecessarily into close companionship.

It is with our third and fourth fingers. The fourth is a sensitive and not at all in sympathy with his well-behaved neighbor the third, but he is in the right position and the right company, for instance, with the second, and he responds nobly. Read Chopin on the different characteristics of each finger and the application of that to the tone. He was ahead of his time in that, as he was with his wonderful harmonic sense. A musician truly said that the Chopin

Mazurkas were the best treatises on harmony. Appos of fingering it is always well, in studying a passage, to analyze it and see how it is built. If formed of scale passages, then see in what key it is and note on what keys of that scale the thumb is used and then make experiments. If it be a mixture of scale and arpeggio formations, analyze in the same way.

One must never think of single notes when deciding on fingering, but on the build of the whole passage, and how it is grouped. Where a sequence occurs, as in the Bach Italian Concerto, I should recommend a sequence of fingering also.



At first sight this looks difficult because of the thumb coming on the black keys, but a little slide up of the hand from the wrist makes it very easy, and it has the advantage that it brings together the thumbs of right and left hands. Such fingering helps the memory, as every movement is never raised above its original surface. When doctors fail to agree, the layman often finds it difficult to reach a decision and becomes hopelessly confused in trying to reconcile the contradictory statements regarding certain vital points in the development of technique.

Now—regardless of what method is being used—there are a few principles upon which all really musical playing is built. These principles are—or should be—found in all methods; an enumeration of them may be helpful to the inexperienced teacher as well as to the student.

This quite unnecessary change of fingering for each second sequence gives the fingers and memory extra trouble for no purpose. I should finger it thus



preserving the sequence and adjusting the hand for each group of four notes.

[A continuation of this most interesting and profitable article dealing with fingering and pedaling.]

Two Ways of Using the Metronome

By Abbie Llewellyn Snoddy

I. "Keep time, keep time," exclaimed the teacher irritably. "No, no, that isn't right; you must practice with the metronome. Now—one, two, three." "I can't; I just can't," complained Lily unhappily. "Of course you can," retorted her teacher sharply. "Now, slowly, so!" Lily plunged desperately on. The teacher counted and thumped on her end of the piano and the metronome ticked-clacked, monotonously, until the lesson ended, much to the relief of a nervous teacher and a fearful little girl, who ever after vowed that she "just hated that old metronome."

II. "Tired of counting aloud, Philip?" echoed teacher cheerfully. "Well, I have something here which you'd count for you. Won't that be fine?" They call it a metronome, but to-day we will play it as we suppose that the notes are soldiers. See, in this line you have four quarter notes in a measure, so we will say the soldiers are marching four abreast. Ready, forward, march! One, two, three, four; one, two, three, four—take care, that was fine; over, and fell out of place that one. One, two, three, four; one, two, three, four—there, that was fine; over, soldier marched in perfect time as good soldiers should. Yes, indeed, you may say, if you will promise to have your soldiers well trained when you play the metronome. Philip goes off with shining face, eager for his next lesson.

Which is the better way?

Some Foundation Principles of Piano Technic, which may be Applied to Any Method

By PERLEE V. JERVIS

To paraphrase Ecclesiastes, "Of making many methods there is no end."

These methods often differ in many essentials, and—to add to the confusion—the adherents of the same method do not always agree as to the way in which it should be used. For instance, one "certificated exponent" of a well-known method insists upon a high raise of the finger, while another equally certificated exponent declares that the finger should always be kept in contact with its key and never raised above its surface. When doctors fail to agree, the layman often finds it difficult to reach a decision and becomes hopelessly confused in trying to reconcile the contradictory statements regarding certain vital points in the development of technique.

Now—regardless of what method is being used—there are a few principles upon which all really musical playing is built. These principles are—or should be—found in all methods; an enumeration of them may be helpful to the inexperienced teacher as well as to the student.

Truths Valid Alike in All Methods

First in the order of importance should come *Relaxation*. This muscular condition has been variously termed *Devitalization*, *Looseness*, or *Repose*. However named, it may be described as one of complete relaxation of the muscles of the hand, arm, shoulder, and back. This condition should precede every action of the muscles, and should be instantly returned to after every contraction of them. Furthermore, only the muscles actually at work should contract, all others should remain in a state of repose. In order to raise a finger, the extensor muscles, which lie upon the upper side of the forearm, contract. The flexors, on the under side of the arm, should take no part in this contraction, but be kept in a state of looseness and repose. The same is true of all counter muscles of the hand, arm, and body. With many players, especially those who have not been well taught, contraction of one set of muscles is accompanied by contraction of the opposing set, with the result that free finger action, flexibility, a beautiful tone, fine shading, and ease in playing, are rendered difficult, if not impossible. Relaxation is of such vital importance, that the study of it should be commenced at the first lesson and never thereafter suspended.

Exercises for Relaxation

The following exercises are excellent for establishing loose conditions:

1. Stand erect with the arms hanging loosely from the shoulders. Raise the forearm to a horizontal position, allowing the hands to hang loosely from the wrist joints. Now, with the forearms, wrists, and hands as loose and inert as possible, shake the arms up and down from the shoulder, at first gently, then vigorously.
2. With the arms hanging loosely at the sides, shake them by a movement at the shoulder, just as one would shake a key on a keyring, thus causing it to vibrate. Keep as loose as possible, and allow the arms to flop freely and loosely.
3. With the arms still hanging loosely at the sides, twist and turn the body at the hips as on a pivot, allowing the arms to swing limply and freely. These three exercises are excellent for developing muscular co-ordination, and should be returned to at intervals during the practice hour.
4. While seated, raise the arms from the shoulder joints and extend them in front of the body. Hold them in this position for a few minutes till slightly fatigued, then instantly relax all the muscles and allow the arms to drop limply to the sides. Next raise the forearms at the elbow joints, hold them poised for a short time, then suddenly relax and allow them to drop as before. Finally, raise the hands back on the wrist

joints, relax and let the hands drop and hang loosely at the wrist joints.

Now go to the piano and hold the arms six inches above the keys with the hands hanging loosely at the wrist. Lower the arms till the fingertips touch the keys, then continue to lower them till the hands reach playing position without in the least depressing the keys. Without moving the keys, continue to lower the arms slowly till the wrists are below the level of the keyboard. Raise and lower the arms thus, many times. If the keys are not allowed to move, this exercise will secure perfectly loose conditions. The instant any contraction appears, it will be apparent by the depression of the keys.

These exercises, in connection with the Mason two-finger exercises, will quickly establish perfectly loose muscular conditions. As an aid to the acquisition of relaxed conditions, *Rotary Arm Movements* are of great importance. When these have been fully described in THE ETUDE, a brief consideration of them is necessary at this point.

Meaning of "Rotary Arm Movements"

If the arm be dropped loosely in the lap or on a table, it will be seen that the hand slopes toward the fifth finger side. In order to assume the generally accepted playing position at the keyboard, the outside of the hand must be raised by a turning movement of the arm at the elbow joint. This movement, according to a contraction of the muscles that rotate the forearm, and as long as the hand keeps this position the muscular contraction is present. Now, if the muscles are relaxed suddenly, the fifth finger side of the hand drops at the forearm rotates back to its normal position. The balancing of every period of contraction by one of relaxation, is all there is to the rotary arm movement. The subject has been much befogged by some writers who have decided it as a fad and a crank idea. The teacher or player who thoroughly and understandingly tries it out, will find it to contribute greatly to the condition of relaxation which is the foundation of the piano-playing of to-day. For a mutually desecrating of the rotary arm movement, together with exercise for its development, the reader is referred to the writer's article on the subject in THE ETUDE for April, 1915.

Eliminate Unnecessary Motion

A second principle is *Efficiency*. By this is meant the elimination of all waste motion and a standardizing of those movements actually necessary in playing. A careful study of movements made in the performance of a given passage will show that many of them are not only unnecessary, but are a hindrance to ease, accuracy, and looseness. Take for instance, high finger action. This is not necessary to the attainment of power, it is difficult—if not impossible—in passages requiring a high rate of speed; it is apt to produce a hard tone; it makes the player much less free in the finger action. These statements may be disputed, but a consensus of opinion of the best players and teachers will, I think, agree with them. In playing at a high rate of speed, the fingers must be kept close to the keys. Now, practice with a high finger stroke establishes a finger habit which must be broken when the passage is played rapidly. In other words, one practices to establish a habit and then practices to break it! Would it not be better to establish a habit of finger action which will be the most efficient for efficiency. To do this in the slow practice and thus establish the playing movements required when the speed was raised?

Eliminating Lost Motion

Then there is the subject of lost motion which is rarely considered by the average player, yet the elimination of it makes surprising gains for efficiency. To do a good example of this lost motion, take the chromatic scale in octaves, using the fifth finger on the black

keys. The player who has not carefully studied his movements will strike the white key C, midway between its end and the end of the black key; then in order to play C sharp, the arm will be pushed forward till the hand is over the black key. In playing D, the arm is pulled back, again thrust forward for D sharp, and this forward and backward movement kept up throughout the passage.

To eliminate this lost motion, when playing the white keys, keep the thumb and fifth finger close to the edge of the black keys. Thus it will be possible to play the passage with an action of the hand at the wrist joint unaccompanied by the objectionable push and pull of the arm. Many finger passages and runs composed of white and black keys, will be played with much greater ease when this lost motion is eliminated. In the study of efficiency the lateral movement of the arm also requires the most careful consideration, for upon it largely depends smoothness in scale, arpeggio, and octave playing.

Another point to be considered in the study of efficiency is that as one finger plays the next finger to play should be placed directly over and in contact with its key. The action of playing one key and finding the next, should be simultaneous. The execution of skips, jumps, and chord successions will be greatly aided by placing the finger directly in contact with the keys before the attack. The value of this practice is threefold: it contributes to accuracy and clarity; it obliges the player to think the next note as the present one is played; it conduces to efficiency through the elimination of waste motion.

Alterations of Repose

Still another point to be made in the study of efficiency is that, every muscular action should be followed by absolute repose. Muscular action means the burning up or disintegration of the muscle used. If there be no period of rest, there is no chance for reconstruction, waste overbalances repair and fatigue sets in. The instant the muscles lose their elasticity, practice would better cease, as, even if there be no danger of injury, the player is at least working under a handicap. A second or two of rest after every action of the muscle, postpones the fatigue point and enables one to practice for hours.

Weight

A third principle that is the foundation of the piano technic of to-day is that of weight playing—the production of tone by the release of the weight of the arm. A few simple exercises may make this subject clear. Allowing the hands to hang loosely at the wrist joints, lower the arms till the fingertips rest lightly upon the keys. Now lower the arms still further till the hands reach playing position without in the least depressing the keys. This represents one extreme of weight playing in which the arm is so perfectly balanced that there is not the slightest weight upon the fingertips. Now quickly and completely relax all the muscles of the arm, when its weight will depress the keys. This is the other extreme of weight playing, in which the fingertips support the weight of the entire arm, which hangs heavily and loosely from the shoulder. Between these two extremes lie various applications of weight; the fore and upper arm may be perfectly balanced, allowing only the weight of the hand to produce the tone; the weight of the upper arm may be added to the weight of the hand and forearm as carried on the fingertips; or the weight of the entire arm may be only partially released.

While much has been said at the present time about weight playing, Doctor Mason in his exercise for the wrists covered the subject in a more complete way. This exercise together with a reference to the writer's article on "Arm Control," in THE ETUDE for January, 1916, will make the subject clear.

When its Purpose is Attained, a Muscular Effort Should Cease

A fourth principle—for want of a better name—may be called *Creation of Energy*. By this is meant that the moment a tone is heard, all muscular action used to set the key in motion, should instantly cease. A careful study of the mechanical action of the piano will show that the tone is heard before the key has reached the lowest point in its journey down. In other words, after the tone is audible, the key continues its descent till it rests upon a pad of felt underneath, called the key-bed. This being understood, it will be evident that pressure or muscular action of any kind that is continued after it has produced the tone, has no effect upon the latter and is therefore a useless waste of energy.

The player who carefully analyzes his muscular action will be surprised to find how much of it goes to waste. This continued weight, pressure, or gripping of the key after it reaches its bed, is a serious and often unsuspected technical handicap. It interferes with loose conditions, unduly fatigues the muscles, renders rapid playing more difficult, prevents a quick repetition of one and the same key. In order to realize this, try the following passages from Liszt's "*Waldesrauschen*":



A large part of the difficulty in playing this and similar passages requiring a rapid repetition of one and the same key, arises from failure to cease muscular action at the right instant. This failure produces a condition of key-bedding which prevents the key from rising before the next finger engages it. This key-bedding is present not only where a repetition of the same key is involved, but in passages of any kind whatsoever. A large part of the difficulty in playing rapid octaves or runs at a high rate of speed, is due to key-bedding. Other things being equal, the elimination of key-bedding will result in a surprising increase in speed, clearness, ease, and endurance.

An Exercise of Dr. William Mason

One of the best exercises for studying cessation of energy, is the exercise for the triceps muscle in Mason's "*Touch and Technique, Book 1*". It is described there as follows:

"The triceps muscle is located upon the outer part of the upper arm, a little nearer the elbow than the shoulder. Its action may be traced as follows: Place the left hand on the upper right arm. Then with the fingers of the right hand resting lightly on a table, give a push, the impulse coming from the upper arm, followed by a complete relaxation of all muscles. The contraction of the triceps muscle will be distinctly felt by the left hand."

"Still retaining the left hand on the arm, produce a tone on the keyboard by means of a pushing touch of this kind, making the contraction brief, and leaving all the muscles relaxed. The contraction of the triceps will be felt as before."

Now go to the piano and play these chords:



Rest the fingertips lightly upon the keys, which should not be depressed. Then, with a slight impulse from the triceps, produce a tone which at first should be mezzo forte. The instant the tone is heard, relax all the muscles and balance the arm so that there is no weight on the fingertips. If this be properly done, a crisp staccato tone will result, and the keys will rise, with the fingertips still in contact with and resting lightly upon them.

When chords can be played in this way, produce the tone by an action of the triceps as before, but instead of allowing the keys to rise as the muscles relax, hold them down with just enough arm weight to keep them from moving. The arm should be so perfectly balanced that there is not a particle more weight than is necessary to keep the keys down. While holding the forearms immovable, raise and lower the wrist and forearm without increasing or diminishing the weight upon the fingertips, thus testing the condition of lightness,

flexibility, and perfect control. This condition should be preserved at all times in the playing; in passages requiring great power, the player should be particularly careful to let his energy cease the instant muscular action has set the keys in motion.

An excellent exercise for the prevention of key-bedding is this; or any arpeggio, played in a similar manner:



In ascending, the left hand plays legato, while the right—to get quickly out of the way—must play staccato. In descending, the right plays legato, the left staccato.

A still severer test of key-bedding is this passage played as rapidly as possible, with perfect clearness:



Many such passages may be found in the compositions of Liszt, MacDowell, Moszkowski, and other writers; they are very brilliant and effective, and, if there is no key-bedding, easy to play.

Thinking in Groups

Lastly, a psychological principle that should be thoroughly understood and applied, is that of *Tone Grouping*. When reading a book we do not spell the words letter by letter, a word is the unit of thought, the mind taking no cognizance of the letters that compose it. It will be evident that in spelling words, we can read no faster than we can pronounce each. This will require five seconds of time, but the entire word can be pronounced in one beat—or one second—an increase in speed of 500 per cent. without additional effort.

Now rapid passage playing is possible only by thinking groups of tones as units. As long as one thinks single tones, a handicap is put upon speed, similar to that encountered in spelling a word. Hence in practicing for speed, a passage should be divided into short groups and each group played "in a lump"—so to speak—as one pronounces a word. These short groups should be combined into larger and larger units, till the entire passage can be played through without conscious attention to the individual tones that compose it. Take this passage from Reinhold's *Impromptu in C sharp minor*, for example, and practice as follows:

Allergo molto possibile



Play the first bracketed group of five notes a few times slowly and carefully, at about the same rate of speed repeat a number of times; at the end of each rate of speed there is time for deliberate thought. Next dash through the group at as high a speed as possible, making no effort to remember the notes played, just as one normally does. Practice the second bracketed group in the same way, then join the two groups, thus enlarging the unit to ten notes. Practice the third group separately, then combine it with the previous groups and so continue till the entire passage can be played through as a unit and without conscious thought.

Economy of Time at Lessons

The writer has often observed with wonder, a certain peculiarly wasteful habit common among music students who are waiting to take a lesson. Instead of taking off their coat and gloves and getting their music out of its case while the previous pupil is finishing or is taking leave, they will almost invariably wait until the teacher is fully at liberty and ready to begin the lesson, and then and not until then start their preliminary preparations.

One would think that the high price that must usually be paid for a competent teacher's time would make the pupil anxious to utilize every minute of the hour or half hour which has been engaged, but this is apparently not the case.

With violin pupils, the situation is very much aggravated. They will come to the lesson with a broken string, or with one just about to break, and waste at least ten minutes in making the necessary replacement, which should have been attended to before leaving home.

It is a player's first duty to have his instrument and all its accessories at all times in order. A word to the wise, etc.

Keeping the Brain Strong and Fit

The great astronomer, Dr. Peters, (who discovered many of the asteroids), was found one day by a friend in deep in some elaborate mathematical computations. Not wishing to interrupt him, his visitor was about to withdraw quietly, when Dr. Peters pushed his papers aside and explained that he was not doing any real work, but merely solving a few arbitrary problems for the sake of keeping his brain in trim for the difficult mathematical tasks which confront an astronomer in the course of his labors.

(It may interest those mathematically inclined, to know what Dr. Peters' favorite form of mental technique consisted in—he would set himself a problem in Spherical Trigonometry, jot down the data on a scrap of paper, and solve the whole problem mentally, referring only to a Table of Logarithms.)

The head-master of one of the most noted boys' schools in England once excused himself from accepting a social engagement on the ground that he must prepare himself for his Latin class. Surprise being expressed that he should consider it necessary, seeing that he had been familiar for many years with the elementary Latin classes, he answered—*"Yes, I always read some Latin before I go before my class: I want my boys to drink from a living spring, not from a stagnant pool, and believe me, Sir, they can tell the difference."*

We believe that an earnest music teacher will be able to draw his own moral from these two little incidents.

How to Judge a New Piece

The active student of music will find the following questions suggested by C. B. Chilton of real interest in judging a new piece:

1. Who is the composer of this piece.
2. Is it like any other composition that I have ever heard? In what way does it resemble other compositions?
3. Does it express a great or a commonplace mood?
4. What period in the history of musical development does it suggest.
5. What is its form of the composition?
6. Is it well constructed or is it a hodge podge of unrelated elements?
7. Is it overladen with unconstructive ornamentation?

When systematically worked out, the application of this principle to the daily practice will be followed by remarkable results. Failure to attain speed is often due to ignorance of this psychological principle, the muscles being frequently addressed when it is the mind that is at fault.

One of the great pianists of the day has said that the whole science of technic is covered by two principles—looseness and arm control. While this may be an extreme statement, yet the player who has made a careful study of these and the foregoing principles, will find himself in the most favorable condition for overcoming technical difficulties with comparative ease, and with a minimum expenditure of time and energy.

High Lights from a Musical Convention

Extracts from Important Addresses Made at the Last Convention of the Music Teachers' National Association

The following paragraphs are taken from "*Studies in Musical Education, History and Aesthetics*," published by the Music Teachers' National Association at their Thirty-Eighth Annual Meeting. Several excellent papers were given upon topics which are not available for journalistic purposes in the following manner:

NEGLECTED PIANO MUSIC

By Arthur Foote

It is a pity that more pains are not taken, from one generation to another, to preserve a great deal of music that is otherwise bound to disappear. We cannot escape the verdict of time, but it is also a fact that there are many musical compositions that never get a fair chance, through the laziness and lack of knowledge or enterprise on the part of the public as well as of musicians. Some of the blame to be attached to this neglect arises from the fact that artists, both

pianists and singers, are generally content with a too meagre repertoire that has already proved its effectiveness, and are lacking in initiative, repeating the programs of their predecessors. The teacher also, even when fairly well versed in musical literature, from inertia too frequently restricts himself in the choice of what shall be given to the pupil. A wave of fashion in another direction may also be responsible for a composition being ignored, while it is true that the manner of expression—the idiom—is fluid and often changes quickly, so that the music of a composer may begin to sound old-fashioned unpleasantly soon. No one has a right to call himself broadly cultivated who does not take the trouble to at least acquaint himself with what has survived the wear and tear of time, and the foundation of the classical being the best preparation toward a proper understanding of what is being created in our own day.

COMMUNITY MUSIC

By Arthur Farwell

President New York Community Singing Association.

Most of these diseases of our musical life are perceived and admitted. The question is, how are they to be cured—and that is the question which the people themselves are answering while the musicians stand idly by, unable to answer it. The answer lies in the movement which we are talking about, the so-called movement for community music. Whatever this music is, it is not, there is one thing that it most distinctly is—it is a movement born out of the true, untrammeled and joyous spirit of music itself, and comes to birth wholly free and independent of the diseases which we have enumerated, and it is this that one feels when he goes untrammelled, with the new movement. It makes little difference which of its aspects he touches. They all issue from one source. It is not the desire for special knowledge and culture which animates this movement. The force which brings it to birth and pushes it irresistibly on is the desire of man, after these generations of materialism and doubt, to live again with his kind in joy and faith. Nowhere can he do this so readily as through music, which possesses the supremely magical power of creating community of feeling among isolated beings. The naïveté of the musical expressions given birth to in this way has been the target of ridicule for the trained musician, and constitutes the evidence which he has advanced to show that this movement has nothing to do with the musical art of which he is so supreme a master. Let this musician reflect that of the singing of savages around an altar was born the Greek drama, that of the crude Gregorian chant was born the art of Palestrina, that of the crude Lutheran hymn was born the art of Bach, and of the

naïve folk song of Germany, the art of Beethoven and Wagner. Let him not scorn in America that thing, and the only thing, which shall bring us again to a rebirth of the true spirit of music, and which alone can make possible in the future such an art as he himself truly looks to. When groups and crowds of people throughout the country come together regularly to voice themselves in song, it is beyond human power to estimate the extent of the force which has been launched.

THE AMERICAN SINGING TEACHER

By Herbert Wilbur Greene

Our subject is the American singing teacher. Why the American singing teacher? Why differentiate him from other singing teachers? Certainly not because he is better or safer, or because we have the slightest opposition to singing teachers of other nationalities, but because we as a people must supply a rapidly increasing demand for that branch of musical effort, which is the singing of the people. The singing of the people ago most of the voice teaching was done by Italians, Rivarde and Ernani being conspicuous examples of the New York group. It was at this period that the field began to include Americans. Many of the young men and women after studying at home went abroad to advance themselves and returned to fill the places of the Italians who passed on; and now Americans are by far in the majority, excepting in the field of operatic coaching, where the demand for pure operatic tradition governs the supply.

Historically we have a hazy and doubtful past. The earliest evidence I can find that the American singing teacher was thought of as a future necessity was an advertisement that appeared in the "*Musical World*" in 1854.

AMERICA'S MUSICAL SHORTCOMINGS

By Phillip H. Goeppe

It might be more profitable to touch upon a few of our shortcomings. While our public schools are advancing in thorough instruction of the beginnings of choral music, and the text-books are of the best, the private schools are deplorably behind. Indeed the so-called higher education of colleges and preparatory schools implies a barbarous ignorance of music. American men are still guilty of a certain condescension toward the best music—a kind of swaggering pose of ignorance. It is still good form to know nothing of the value of a great opera. The most patriotic optimist among us cannot pretend that we are as yet a musical nation. We have too much of a way of leaving music to the women. There is still a prejudice against the professional man who is too much of a musician. Alma Mater and fond of my college-mates, I grieve to confess that my own Harvard class, in reunion assembled, is about the worst audience I can imagine for serious musical performance. It is a matter of attitude that we soon change; but it ought to have changed long ago.

GIVE FULL VALUE IN TEACHING

By J. Lawrence Erb

President of the Music Teachers' National Association.

One of the shocks which comes to every idealist is experienced when he runs across the type of music teaching which consists simply in spending a certain number of minutes in the same room with a pupil allowing that pupil to perform with a greater or less amount of comment from the teacher. This is what we call "listening" to lessons instead of "giving" them. I presume it is practically impossible for a person to go through a schedule of eight or ten hours' teaching day after day and be mentally alert at all times during the period, and yet there is no doubt that the student who comes at four o'clock in the afternoon or seven o'clock in the evening pays just as high a fee and is presumably quite as much in earnest as the one who comes at ten in the morning. If the teacher must let down, then, he would seem only fair to let his fee be proportionally lower for the less favorable periods of the day. More often it is the teacher rather than the student who claims that this whole matter is entirely a business proposition. If this is true, inferiority of product should mean decreased income. I frankly believe that the person who charges the large fees which are being demanded more and more by the popular teachers ought in honesty to his pupils to see to it that his schedule is sufficiently light that he can give each one maximum value.

WHEN TO BEGIN VOICE STUDY

By George Chadwick Stock

The average age at which young men and women begin voice culture is about twenty-two years. This is several years later than should be the case, and it is one of the reasons why so many faulty voices appear among the singers who apply for lessons. If these faulty voices had received proper attention in youth, they would have been responsive, better placed and of finer quality. As "the child is father of the man," so the voice of the child is the parent of the mature singing voice. It is good or bad according to early environment and development. Although improvement can be made in youths suffering from the effects of improper use, it is of much slower growth. Satisfactory outcome is less certain than in cases of voices that have been well preserved and cared for during the early years of life.

THE ACCEPTED READING

By Arthur Scott Brook

President of the National Association of Organists.

The term "accepted reading" is here used in a discreditable manner. Is there such a thing as an accepted reading of any one musical composition? If so, who delivered it, and who accepted it? If the Beethoven *Appassionata* is rendered by Paderewski according to accepted reading, who will be bold enough to assert that the reading of the same work as given by Meck or Lamour is incorrect, his imagery being very different? These artists are named, not only for the reason that I heard them, within the same week, play the work named, but also because they are both products of the same school. Beethoven's interpretations were, in my mind, absolutely beyond criticism, and while the form of the music was necessarily the same, the expression, or imagery, was quite different. Great numbers of similar examples may at once occur to everybody. Paderewski is beyond doubt valuable, but is not necessarily binding.

By Henry Purmount Eames

Are music making devices an asset or a liability to you and me as teachers?

For a number of years it was my oft announced conviction that they were a distinct and easily defined liability. I watched, as did you, friends and acquaintances installing player pianos and phonographs in their homes and for years with grim gle I noted their children either fail to commence or to continue music lessons. The fraternity of music teachers was unanimous on this point and privately and publicly advised friends of art to desist from buying "canned music." We held with religious zeal to our tenets and all the while music-producers were being purchased by the tens, high and low, far and near, and in years ago that all-powerful statement concerning "Mohamet and the mountain" took root in my consciousness and with the convert's fervor I set about to systematically utilize the great forces that were rushing by me quite unused, but I assure you not unavailingly, even in a studio where high ideals are maintained. It is true that for a period of years, at least, music-making machines did deter thousands from the study of applied music. It is true that with the advent of perfected machinery handicraft and craftsmanship do suffer. We can each relate known instances of the discouraging and even destructive effect of music-machines upon the ambition, efforts and efficiency of children and adults who if not already studying were at least eligible to the teacher's and parent's list.

But what is the music-machine doing all this time? It is continually producing music with better success, and reproducing better music. Countless hours, heart symphonies and overtures; hear Mr. Paderewski, Mr. Bauer, Mr. Hoffman, and others interpret the classics where before their very existence was unknown. Folk songs, art songs and singers came into the home to set a standard of taste, of tone, of rhythmic government, of technique and emotional reactions hitherto undreamed of. While, most of us worked at damming the stream (and its makers) the current swept on over the banks while we dammed in vain. But, "mirabile dictu," the studios were not emptied, simply because the love for thinking, doing and feeling for one's own self will never die in an art where the medium is so spiritual as in music and through which the mystery of human personality and personal vision can be so beautifully and adequately expressed. I have combined forces, carefully and systematically, encouraging my scholars and my circle of acquaintances to choose and listen aright, as I understand the right. Pupils are sent to listen to repeated renditions of solos, chamber-music, and orchestral works. They are prepared as best I can to get the many and helpful, as well as the beautiful points from these art records and rolls.

In the homes of my pupils where player pianos or phonographs are owned, I have made it a point to be their musical mentor, to select records, to discuss the works along parallel lines, to teach these pupils and acquaintances respect for a mechanical rendition, for me believe that good music under any circumstance of production requires not only to be heard, but to be listened to. My whole attitude has changed toward mechanically produced music and during the last six years it has been an asset to my studio, to my study and to my home.

Thus piano is probably the most used, and in many cases, the most misused of all musical instruments. At the present day, nearly every home has a piano in the household; but through lack of proper care, a large percentage of these instruments are not fit to be played upon. This is surely a detriment to piano music in general.

One of the most important things about the care of a piano, is to keep it in tune all the time; and yet this matter is so often neglected. A man will see to it that every part of his automobile is kept in good condition. At the same time, his children who are taking music lessons are obliged to practice upon a

THE VALUE OF EXAMINATIONS

By Frank Wright

President of the New York State Music Teachers' Association.

If the organists have been able to accomplish so much in furtherance of their aims, through the American Guild of Organists, there is no reason why the other branches of the musical profession cannot work along similar lines. Based on the requirements of actual work, and on broad lines of membership, similar examinations could be formulated for pianists, violinists and vocalists. That this has not been done seems to prove that the organists are the only musicians who have recognized the value of examinations as a means of reaching a higher artistic level. *All worldly consideration has been eliminated.* The well-equipped musician is usually very busy, and need not cry his own wares, nor deny the methods of work of others. It is also true that only busy men and women, people of capacity for work, come up for examination. They need this incentive to more effort. They are never satisfied with what they have done, but are ambitious to reach a still higher plane. The idle or incompetent do not come up for examination, knowing full well that they are foredoomed to failure.

THE TEACHER'S PART

By Dr. Percy Goetschius

Hans von Bülow used to say: "There are no good teachers; there are only good pupils." That is an aphorism of cunning sound, and, like all such generalities, has no doubt some threads of truth in it. The whole truth is, however, that a poor pupil will do better with a conscientious, patient, and efficient teacher, than with an ignorant and crusty one. And while a good pupil may be handicapped by a poor teacher, he can be greatly benefited by a good one. As to some pupils being good, and others bad, there can be no doubt; and I believe there is just a little doubt about the existence of both good and bad teachers. A good teacher perfectly well the qualities that distinguish a good teacher, and then themselves. My dear old teacher, Dr. Immanuel Falck, was not so brilliant as Hans von Bülow in the invention of sparkling aphorisms. But one of his sturdy, sober utterances was this: "I have always found that the theory pupil knows precious little, or nothing, until you have told him."

THE NEED FOR PUBLIC LIBRARIES

By Charles N. Boyd

Secretary of the Music Teachers' National Association.

Every public library should have a music shelf, or alcove, or room, or department, as local conditions warrant, and the importance of the library demands. Furthermore, no public library nowadays can fulfill its obligations toward a community unless its annual budget include an appropriation for the purchase of good books on music and for the purchase of records. It is in keeping with the community's interest in music, and the administrative details may be left to the judgment of the librarian of the institution, the main principle of music-lovers and musicians in a community must owe it to themselves and to the art which they respect and profess to bring about this condition by concerted action, if necessary. Whether a reference library is

How to Keep Your Piano in Playable Condition

By Frederick A. Williams

piano which is so badly out of tune, that they hardly know whether they are playing right or wrong notes. This is an injury to the children, and an injustice to percentage of these instruments are not fit to be played upon. This is surely a detriment to piano music in general.

One of the most important things about the care of a piano, is to keep it in tune all the time; and yet this matter is so often neglected. A man will see to it that every part of his automobile is kept in good condition. At the same time, his children who are taking music lessons are obliged to practice upon a

preferable to a circulating library or vice versa, whether or not the library should offer illustrated lectures on music with or without music-reproducing instruments, these and other such problems are of a local nature and cannot be solved by generalizations.

MEASURING MUSIC BY THE YARDSTICK

By Charles H. Farnsworth

There is something to be said in reference to the danger of paying too much emphasis on standards and the systematizing of degrees of efficiency. Anyone who has studied the educational history of music will realize that the very effective system of examinations established there has the effect under the severe pressure of competition of making the passing of an examination a matter of much interest than the subject itself. This has a deadly influence on certain types of mind. It tends to let loose people into society who apparently have passed all sorts of severe examinations, yet know not what the American boy would say. "Sense enough to come in out of the wet."

The intellectual yardstick cannot measure all the depths of personality:

"Thoughts hardly to be packed into a man's head.
Fancies that broke through language and escaped;
All, I could never be,
All, men ignored in me,
This I was worth to God, whose wheel the pitcher shaped."

Browning truly shows that there are values in the individual that no test can fathom. However much we utilize the machinery of examinations there must always be left plenty of room for the free play of the spirit.

MUSIC AND AMERICAN PATRIOTISM

By O. G. Sonneck

Director of the Musical Division, Library of Congress.

How original a study could be made of the musical tributes paid to political and military notables, or to the Presidents of our country! The music seldom amounts to much artistically, but at least it mirrors the political or patriotic sympathies of each period, as for instance, when the Whig Party with Henry Clay for its leader, and the Democratic Party with Andrew Jackson for its leader, were the most popular of our musicians, or when the Mexican war broke out. And what is true of that war is a hundred times true of our Civil War. A musical historian studying that war song literature could throw side-lights on the passions aroused by that mighty strife which would add deep color to general political history. But not only the historian of American music, the historian of the world, but the student of literature and history in the mass of thousands of pieces and of the thousands of pieces of that period caricatures and caricatures of not less bitter or pathetic a character than those issued through other channels. That fact is not known to most of our musicians, but it is known to print collectors. Such a piece of music may not be worth cents to-day to a collector of music, but it may be worth several dollars to a collector of prints on account of its pictorial title-page.

which, of course, is impossible under such conditions. As atmospheric conditions often affect the tone of a piano, it is well, in the winter time, to keep the temperature of the room as even as possible.

A piano should not be placed against an outside wall, for in this position it is more apt to be affected by cold or dampness. Beyond the door, for when the door is closed it sends the cold air into the room and the piano is thereby damaged. Mice, too, sometimes get in and do great damage. But mouse-traps and moth-balls are both cheap remedies.

Take care of the piano, for it is worth while.

Some Essential Points in Beautiful Playing and How to Attain Them

By MRS. NOAH BRANDT

Mrs. Brandt's career as a teacher has been unusual in many ways. Herself a favorite pupil of Dr. William Mason, she undertook educational work early in life. For some years she devoted most of her attention to her talented daughter, Enid Brandt, who played successfully with leading orchestras in Germany and England. After her daughter's death Mrs. Brandt began an even closer study of her art and now writes with great practical interest upon the subject of pianoforte study.

Nothing is quite so delightful to the ear as a perfect staccato touch. To attain it in all its clear, crisp beauty, practice incessantly for a pure legato, as the same depth, strength and elasticity is requisite for both. The staccato is so generally misunderstood that it is usually performed in a haphazard way, with a jerky upward movement, on the surface of the keys, as the general impression is prevalent that it is merely necessary to produce a short effect. Evidently it is necessary in staccato as in legato playing; the finger must press to the full depth of the key, and straight lines in scales, chords and arpeggios be as rigidly observed as in the latter. For finger staccato playing the finger must be used directly above the key, separating it from the others, and without preparation drop to the full depth of the key, rebounding to its original position. The movement is instantaneous, being so rapid as to be almost imperceptible. Even the wrist is movable, as the hands are too close to the keys to allow of any wrist motion. After training, the fingers move with great speed and lightness, as the pressure and correct attack produce a perfect result.

For staccato chords and octaves (especially rapid passages in quick succession) the finger staccato is often in use, but generally in conjunction with the wrist. In any case the latter is always light and unrestricted, as the slightest stiffness impedes the performance. When "forzando" is marked, a greater pressure from the tripeps will bring the sharp, crisp staccato for the desired effect.

A very efficacious method for gaining strength in the wrist is to close the hand, place it directly over the chord or octave to be struck, and without previous preparation take direct aim, rebounding to its original position with closed hand.

Never approach a staccato chord when moving from one to another, as it requires an extra motion which interferes with the rapidity. (Note.—One direct aim is sufficient, and when brought again to its original position, aim again, but do not approach or feel for the chord, as this produces uncertainty and nervousness.) Preparation involves so much time that virtuosity is greatly retarded, and neither chords nor octaves are ever executed with any degree of security. Aiming direct produces absolute certainty, and precludes any possibility of stumbling, or changing note or interval, even with closed eyes, as the fingers become so sensitized and the attack so secure.

Mannerisms, such as head and body movements, swaying back and forth, and throwing of the hands in an upward direction without rhyme or reason, is objectionable in the extreme. The arms should be raised high only to obtain a musical effect and in dramatic compositions where great resonance of tone is essential. It is also necessary when leaps are required that extend from one end of the keyboard to the other; but every move should be artistically accomplished and carefully studied. The left arm, when moving from the base to the center of the keyboard, should make a distinct over-curve in this way, not under in this way, nor stiff and angular. These curves are simply a natural arm movement—very graceful—and the fingers fall with lightness and delicacy on the chord or interval.

Dignity in Playing

It is necessary for a pianist to be as dignified and use as much repression as a vocalist or an actress. Elimination of motion is as important in the one as in the other, and a nervousness of this phase of the art should be very severely censured. What is often characterized as marvelous technic is simply noise and pounding of the keys; when as a matter of fact control of the head and body, correct use of the muscles, and a thorough

knowledge of the technical and tonal requirements will result in a performance of perfect ease. Acrobatic feats are out of place and not necessary in order to obtain virtuosity; nor do they produce artistic results; the greater the artist, the less exertion is manifested in his performance. Beware of a performance that comes every obstacle with such consummate ease that the difficulties are underestimated by the audience. The *Ab Polonaise* (Chopin), *Concerto* (Schumann) and *Erl König* (Schubert-Liszt) are undoubtedly included in the list of extremely difficult compositions, yet they are no exception to the rule. I mention these compositions, as the climaxes are tremendous, and they all require great virtuosity. The fire, however, burns within, and must be given in full measure to the audience without the distraction of watching technical man- nerisms, or the sufferings of a performer, often appearing pitiful in compositions far beyond his ability. Certain circular movements are necessary, and these are artistic in the extreme, but it is no more necessary that a thoroughly equipped pianist to indulge in mannerisms than for a singer; the latter devotes years of unceasing study to elimination of motion. In dramatic works where great resonance is required, chords must be trained to fall from any height without the slightest stiffness striking a false note. (Note.—Always practice aiming direct, and perfection will be easily attained. At the outset you may miss again and again; but with patience, the principle being perfect, the result will give a goal.)

In performing Kullak's Study (No. 1 Book 2), place the hand naturally on the inside of the keyboard, relaxing the fingers and wrist. If the latter has been properly strengthened by the slow, regular strokes from a position of rest, it will respond with tremendous speed and lightness, even though at first the endurance will not be so great. Endurance comes with practice; but at the outset play wrist exercises only about fifteen minutes at a time, for, even with its correct use, the strength and endurance must be gradually attained. The hand and wrist are very precious to a pianist, and overstraining must be avoided. Hands and wrists can easily be irreparably ruined by stiff, injudicious practice; but as this tendency arises only when muscles are over-taxed, firm adherence to a thoroughly modern system is all that is necessary.

When selecting an instrument for public use, take care to choose one that is light and easily manageable, only when the pressure is heavier than the one to which you are accustomed, it is impossible to do justice to the performance, as pressure playing is vastly different from the light frivolous surface playing so much in vogue. If every note is pressed equally to the full depth of the key, the muscles are taxed to their full capacity, and even the slightest unaccustomed weight means an added endurance. If, however, you have had an opportunity to use the instrument and understand it thoroughly, it is a different matter, as the muscles will then respond to a heavier weight. In order to do yourself justice, the chair must be a certain height, an ordinary dining-room chair being about right for an adult from five to five and a half feet in height. Every detail is of the utmost importance when the ideals are high, and great artistry the goal in view.

When it is your good fortune to be in a great art gallery again, note that in the greatest paintings, the principal object in the composition, group or scene, is placed to stand out by means of what the painter sometimes calls "high-light." That is, it is so painted that one glance at the picture reveals this most significant feature at a glance. Every figure in the picture, or by the brightness of color or the simulation of sunlight. At the same time this principal focus of attention is made to blend with the background in a manner that reveals it as a part of the whole and not as a separate thing.

Thus in piano playing the melody must stand out, but at the same time blend with the harmonic background. To do this on the piano is not easy. There are three things at once to be done: the accompanist all at one time. If it were possible for one to imagine that each part was taken by a different individual much playing would be vastly better. Alas, however, few of us have dual minds or hands trained to do two very different things at once like those of the very remarkable Japanese vaudeville performer who can write the alphabet going in one direction with one hand and in the other direction upside down with the other hand, both hands writing at the same time. Something most difficult than this, however, is the ordinary daily accomplishment of the advanced pianist and what the amazing oriental performer does is mere child's play beside the work of a Russian or a French pianist. The latter is trained to develop a different touch independent of the rest of the hand.

An Easy Way to Get Hand Independence

The hand with the melody should first of all be regarded as the master; the artist, the soloist, instead of deference from the other hand which is the accompanist. The part in which your audience is most interested is the solo part, the melody part. They would have no interest whatever in the accompaniment unless it were for the solo. Therefore watch your solo hand—let it swing freely and fluently and expressively. Feel that it is a separate being with a separate artistic individuality. The accompaniment follows the solo, watching for it, caring it, supporting it, but always an accompaniment.

One of the best means of differentiation, especially in large auditoriums is through the intelligent use of arm-weight in the solo part. Please understand that arm-weight must not imply a heavy arm, a stilted jarring touch or lack of flexibility. On the contrary, it is a condition of exquisite lightness at the wrist, elbow and upper arm. The tripeps must be bears down and controls the finger. The finger, if it is sufficiently developed, no pressure is required, as the lightest touch of the finger brings forth a tone of great beauty.

When, as in the Liszt *Liebestraume* (No. 3), the melody is times divided, occurring in both the left and in the right hand; it must be firmly held and as it passes from one hand to the other must be as perfectly connected as if accomplished by one hand. The pedal must, of course, be used with great discrimination in cases of this kind.

During the performance, the entire being must be concentrated on bringing out a soulful, beautiful interpretation, the accompaniment must be played evenly, without undue stress or undue pressure. The pressure touch for the melody, and with patient practice, it will soon yield. A common fault, especially among amateurs is to drag the accompaniment, in some instances, to such an extent that the melody is lost sight of. Interest in the melody must be continuous, and the accompaniment always remaining subservient. Take the beautiful Schubert *G Major Impromptu* as one instance,

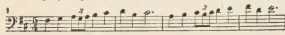
However, it is at first advisable to practice each hand separately, as the inclination to play the same touch in both hands is very persistent. Lighten the touch of the accompaniment, and the pressure touch for the melody, and with patient practice, it will soon yield. A common fault, especially among amateurs is to drag the accompaniment, in some instances, to such an extent that the melody is lost sight of. Interest in the melody must be continuous, and the accompaniment always remaining subservient. Take the beautiful Schubert *G Major Impromptu* as one instance,

Schubert himself expressly states it should be played two beats in a measure. It must not drag, or owing to the similarity of the parts, it becomes monotonous, even when beautifully executed. I have on several occasions attended concerts when its performance bored me to desperation, the tempo being so drawn out, that it was almost impossible to follow the melody, the sickly sentimentality of the interpretation adding to the torture of every musical present.

Five-Four Time a Century and a Half Ago

We are accustomed, perhaps unconsciously, to consider quintuple rhythm in music as something exotic and ultra-modern, and to associate it, perhaps rightly, with the great musical revival in Russia.

The movement in 5-4 time from Tchaikowski's *Pacific Symphony* beginning



is familiar to most of our readers, but doubtless few are acquainted with its prototype, the work of an English composer named William Shield (1748-1829), Musician-in-Ordinary to His Majesty. It forms the basis of a String Trio for violin, viola and violoncello, and curiously enough is marked "Alia Schavonia," denoting some sort of affinity with Russian or Slavonic music.

We append a short excerpt, transposed into piano-score.



The Amateur's Repertoire

By Cornelia Ries

THE study of technic is but the means to an end: Music, not scales and arpeggios, is the fruit of your labor.

In selecting a piece for your own actual use in public or in social companies, do not attempt one that is too difficult. Remember that you must be able to play it up to time, not merely boggle through the notes at a snail's pace.

To play a composition artistically, you must first be able to play it with ease. Think less of the difficulties of a piece and more of the value from an artistic standpoint.

When you are able to play a piece with ease, then, and then only, can you observe all the expression marks, bringing out all the melodies with true interpretation.

In order to keep your pieces fresh, review them systematically. It is an excellent plan, if you can manage to go through your entire repertoire at least once a week.

Always to have at your fingers' ends a stock of thoroughly mastered selections, is a sure way to win popularity as a performer.

"Review Day"

By Grace Busenbach

To create and maintain interest in piano pupils I instituted a "Review Day." This comes at the last lesson in every month.

As soon as a study or piece has reached the grade of "Good" it is marked "R" in the pupil's practice book. "R" signifies review, that the piece is to be kept up until "Review Day." It must be played through often enough during the week to keep it in practice and the pupil is thus given the opportunity to improve upon it until "Review Day" when grades for the month are given.

The more important pieces and studies are kept up for review the second month, the pupil playing them only occasionally during the week. Sometimes old pieces, which have been dropped for a time, are revived and put upon the review list.

In this way the pupil has the satisfaction of always having something to play and the constant incentive of winning better marks for both old and new pieces.

Brahms as a Man and Friend

By Caroline V. Kerr

MUCH has been said and written about Brahms' alleged antagonism for Wagner and the entire Wagnerian movement. According to Brahms' intimate friends nothing could have been more foreign to his nature than to lead a party campaign against any colleague.

Von der Leyden says on this subject: "Wagner, with his masterful personality, had adopted the battle-axe. He was not for me as against me! and because Brahms did not fall into the first rut, he was released and addressed as a contemporary of Wagner, the latter's own ardent disciples would have counted upon an antagonistic 'Beethoven Party' and all the more so the best of this party would certainly not have allowed himself to be deterred from writing a *Fidèle*, simply because he would thereby be trespassing upon the preserve of the 'Master of Bayreuth.'"

In a letter to von der Leyden Brahms wrote: "The morning I went down to the shore of the Rhine; the fog hung over the waters and the sluggish stream moved sadly on its way to the sea. Suddenly I heard in the distance the faint tones of a nightingale—it is not necessary that all nightingales should be heard in the Wagner or Strauss." But this was not criticism—on the contrary!

Brahms was a close student of the Wagnerian scores and, while he could not accept all the tenets of this new gospel, he harbored no petty prejudices or jealousies. At the time of Wagner's death Brahms was among the first to send a wreath to Bayreuth, later writing to his friend, "Would you believe it, even this was falsely interpreted to mean derision and irony! It is astonishing how far people can allow themselves to be led by their self-delusion!"

The relations between Brahms and Wagner are touched upon by Elizabeth Förster-Nietzsche, the sister of the great philosopher, who has just published a delightful little volume of reminiscences and letters ("Wagner and Nietzsche at the time of their friendship").

She tells of a visit to Bayreuth at the time when Nietzsche was painfully shaking off the Wagnerian shackles but had not yet openly announced his apostasy. "We had just heard Brahms' *Triumph* in the splendid Münster Cathedral, and the work had made a deep impression upon my brother. He bought the score of the work and took it with him to Bayreuth, with the intention as I learned later from the notebook of arousing Wagner's sense of justice towards Brahms. This Wagner suspected and the result was a most painful scene, in which Wagner flew into an ungovernable rage out of all proportion to the question at issue. A few months later Wagner referred to the incident which in his well-known self-ironical tone he described as follows: 'Your brother placed that red book on the piano and every time I came into the room it stared me in the face like a veritable 'red rag before a bull.' I realized perfectly that Nietzsche

wished to say, 'Look at this; here is a man who can also compose—and when I could stand it no longer I let myself go one evening, and how I did rage!'" When I asked my brother about it he was silent for a moment and then said in a low voice: "Lisbeth, Wagner was not great at the moment!" Later I found in my brother's note-book the observation: "The tyrant will not admit any individuality other than his own. The danger is great for Wagner, when he grants nothing to a man like Brahms or in fact to the entire Jewish race."

It is of particular interest to learn that von der Leyden has to say about Brahms' religious feelings. "Of under the fundamental terms religion, one who understands the deepest and tenderest emotional life, the highest freedom of spirit in realizing ideal aims, uprightness of character, healthy hostility to lying and half-truths, then Brahms strove to realize these principles the building star of his own life. The Bible was for him the 'book of books' and one only has to read the text of his 'Heute's Legende' to realize that Brahms compiled these scriptural texts as he said by the law of inner necessity. Once in discussing the dramatic preaching the tragic death of Robert Schumann—his best friend—Brahms said that in his last hours Schumann asked for the Bible. His physicians, regarding this as a fresh symptom of his mental disorder, had declined to refuse the request because they didn't know, these were not worthy gentlemen, that we South Germans read our Bibles every day and that our natures are rooted in its comforting promises. I could put my hand on my Bible in the dark. Whether in my study or on my travels it is to me a book of joy as well as a source and comfort in my life."

All of Brahms' contemporaries are unanimous in their verdict of Brahms' pianistic gifts. He was not a virtuoso as the world-to-day estimates these worthy gentlemen, many of whom vie with the piano playing machine in recording the music with irrepressible automaticity. His playing was weighty, dignified, free of tenderness and poetry; it was introspective, the instrument under Brahms' fingers reflecting that which was put into it, just as the woods give back the echo of your own call. One of his own words, then, when Brahms played the "piano blossomed like a rose-garden, in which were singing thousands of nightingales."

Like all really great pianists who are at the same time poets (one has only to think of Clara Schumann and Anton Dvořák), Brahms realized that the perfection of his instrument and never required from it more than it could give. His musical gods were Bach and Beethoven, but with that child-like spirit characteristic of genius, delighted in taking a detour, a comersault and was never more in his element than when playing with irresistible verve the Strauss Waltzes. In fact this was one of his specialties and he found in Johann Strauss, the waltz-king of Vienna, not only a musical affinity but also a close personal friend.

Missing Links in Music Study

By Leonora Sill Ashton

Of course you look at the time signature of a piece, and begin right; but how many pupils depend upon their quick sense of rhythm, and let the piece carry them along as it were, while they disregard dotted notes, and rests, and pauses of perhaps a measure or two are cut down to a mere breath, and the sense of the music is lost.

Memorizing is a great gift to some pupils, and a hard-won trophy to others.

To each class the same advice must be given: Look at the missing links!

If you memorize exactly the danger will be, that while the rhythm and melody will carry you over many a hard place, upon close inspection it will be found that those hard places are very weak in the matter of notes skipped, chords slipped over carelessly, runs blurred, and the beauty of the whole lost.

If you have to work hard to commit a piece of music to memory, the danger perhaps will not be so great, for hard work is the best master in the world; but remember a chain is only as strong as its weakest link, or be clasped together; and in your anxiety to make every link strong and perfect, you might very easily forget the finished whole.

Try to grasp the spirit of the piece as a whole, and conceive it as an artistic unit. Let there be no Missing Links.

NOVEMBER 1917

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The Romance of the Swan Knight

Arranged for presentation in reading form at Musical Clubs from Richard Wagner's Beautiful Masterpiece

Lohengrin

INTRODUCTION.

When in 1849 Prussian troops were sent to subdue the political reformers at Dresden, Richard Wagner because of his adherence to his ideals was obliged to flee his native land and immediately came the news that a warrant for his arrest as a "politically dangerous man" had been issued. Two years before, the great master had finished his music drama, "Lohengrin." However, owing to his exile from Germany he did not have the privilege of hearing his own work until May, 1851—fourteen years after it was completed; although it had been given with great success in many cities of Germany, Austria and Russia.

The life of Richard Wagner was so full of incidents that it can hardly be compressed into a large volume. Let alone a paragraph. Born May 22, 1813, at Leipzig, the son of a police-court clerk, and later step-son of an artist; he was brought up among artistic and musical surroundings. His real career as a composer did not begin until he was nearly twenty years of age. His preparation with teachers of music was limited to about six months or so. His life was one of incessant strife for high artistic ideals for which he contended with courage and sacrifice of heroic character. He wrote the words and music of twelve operas, and music dramas so original in type that they virtually revolutionized musical composition. In fact, these works were so distinctive in style that Wagner was obliged to build an opera house or Festival theatre at Bayreuth. This was opened in 1876. Wagner died in Venice, February 13, 1883.

Lohengrin is probably the most frequently produced of all the Wagner music dramas. The legend is of great antiquity. The first historical reference to it is said to occur in the twelfth century. Indeed Godfrey of Bouillon, the famous crusader, who was buried in the Church of the Holy Sepulchre in Jerusalem, was at that time believed to have been the swan knight. His great achievements readily led the public in those benighted days to attribute supernatural powers to one quite amazing to observe how the legend traveled, in those days of few books and no journalism. It appears in France, Spain, England, Germany, Holland and even in the literature of Iceland.

When Wagner was making his drama of Tannhäuser, he was encouraged to read the poem of Parsifal by Wolfram von Eschenbach, one of the historic characters appearing in the poem of Tannhäuser. Von Eschenbach's poem touches upon Lohengrin, the son of Parsifal, keeper of the Holy Grail, that sacred cup from which Christ drank at the "Last Supper," and Wagner immediately saw that it afforded ideal dramatic material. Wagner came to the work in 1845 and finished the orchestration in 1848. He was then thirty-five years of age. As the publishers of his previous works had lost badly upon them, Wagner was glad to sell the publishing rights of Lohengrin for a few hundred thalers.

The music drama was first presented in Leipzig under the patronage of Wagner's future father-in-law, Franz List, on August 28, 1850. The action takes place in the tenth century in that part of Belgium, then known as Brabant, near Antwerp on the River Scheldt.

II.

MUSIC.

PRELUDE TO ACT I.

(This is obtainable as a piano solo and as a duet.) On a lovely meadow by the river bank, King Henry of Saxony is seated under a huge tree known as the Oak of Justice. About him are his nobles and their warrior servants. Frederick of Telramund and his wife Ortrud are present with the nobles of Brabant. Henry has come to summon his lieges to war against the Hungarians who were then attacking his land. The King is also disturbed by the mysterious disappearance of Elsa's brother, Gottfried, the little son of the late Grand Duke of Brabant. Telramund exclaims to the King:—

*When death came to our noble Duke
He chose me as the guardian of his children
Elsa and her brother Gottfried.
I guarded them with tender care,
Elsa and her brother wander forth one day.
With false adroitness she exclaimed to me:
'That they had perished in the woods
That she had searched for him in vain.'*

Telramund then intimates that he feared that Elsa had killed her brother. This led him to give up his claim for the hand of Elsa and he wedded Ortrud. Then he demands the trial of Elsa as the murderer of her brother, at the same time claiming the right to rule over the Duchy of Brabant, as the nearest relative of the late Duke.

Elsa comes before the King's throne and she asks her if she is familiar with the serious charge that confronts her. In her grace and beauty her innocence is apparent to the nobles and she falteringly tells of a beautiful dream:—

*Often during the lonely hours
I have prayed to heaven above
I did not dream that help was near
But I saw a Knight in shining armor
Leaning on a sword
A golden horn at his side
He promised to be my champion
When I was in distress.*

III.

MUSIC.

ELSA'S DREAM.

(This is obtainable in an arrangement by Liszt and in simpler arrangements.)

The King refuses to believe that Elsa is guilty, but

Telramund insists that her dream is the raving of a disordered mind. Feeling that his honor has been challenged he bids anyone who has proof that he is telling an untruth to stand forth and fight him. The nobles come before his bravery. Telramund reminds the King that he once saved his life. Elsa is told to choose one of the Knights to battle with Telramund. None of the Knights dare come forward as her defender, as he might thereby be accused as an accomplice of the crime with which Telramund has accused her. Elsa prays fervently for a defender. The King's heralds blow their trumpets and call aloud:—

*"Who will give battle by the Grace of God
For Elsa of Brabant. Let him step forth!"*

Lohengrin's beautiful boat drawn by a huge swan is seen in the far distance. The Knight stands resplendent in silver armor. The nobles and the ladies are guided by the miracle. Slowly Lohengrin approaches, guiding his swan by golden chains. The King is amazed and Telramund is paled with fear. The crowd sings psalms of welcome and Lohengrin steps from his skiff and the swan vanishes as the Knights sing a lovely song of farewell:—

*Thanks I give thee, trusty swan.
Turn again and bring the victory in the coming
Toward the land of dawn, return.
Farewell, farewell, my trusty swan.*

IV.

SWAN SONG.

(This is obtainable as a piano solo arranged by Krug.) The King proclaims that the victory in the coming duel will be one that must be decided by God. Elsa promises to be the bride of Lohengrin, but at the same time she exacts the promise that she shall never ask him whence he came or who he is. Lohengrin vanishes. Telramund who loses all his properties and titles thereby:—

V.

MUSIC.

ELSA'S BRIDAL PROCESSION.

(This is obtainable in a beautiful but difficult arrangement by Franz Liszt and it is also to be had in simple arrangements of excerpts from the opera as a whole.)

We are before the citadel of Antwerp. On one side toward the front is the great dwelling house of the women and on the other toward the back is the Palace of the Knights. The darkness of night covers the grim scene. Ortrud and Telramund are hurrying gloomily over their fate. Telramund blames Ortrud for dragging him down to disgrace:—

"It is your magic spells that have cost me my good name!"

In deep rage both Telramund and Ortrud plan some means of getting revenge upon Elsa. When Elsa appears on the high balcony of the woman's palace Ortrud begs her to reveal to her the King in Telramund's favor. She also seeks to create suspicion in the mind of Elsa so that she will ask the fateful question as to Lohengrin's name and origin. Elsa in turn endeavors to lead Ortrud from her wicked ways.

SCENE FROM THE SECOND ACT OF LOHENGRIN.

VI.

MUSIC.

ELSA'S RETORT TO ORTRUD.

(This is obtainable as a pianoforte solo.)
Elsa harbors Ortrud for the night. Morning breaks and the soldiers from the Palace assemble with the servants and make ready for the wedding day of Elsa and Lohengrin. In a gorgeous procession from the women's palace to the palace of the knights, Ortrud jealously disputes Elsa's right at the head of the procession. Telramund accuses Lohengrin of sorcery, citing the case of the manner in which Lohengrin came from an unknown land. The nobles and the King reaffirm their faith in Lohengrin and after some misgivings Elsa joins the procession to the altar.
The royal assemblage joins in a song of joy:—

"Hail Elsa of Brabant,
Hail blest pair
With our blessing go forth,
Hail royal maid,
Hail Elsa of Brabant."

VII.

MUSIC.

PRELUDE TO ACT III.

(This is obtainable as a piano solo or duet.)
The bridal chamber of the Palace is hung with gorgeous tapestries in honor of the festivities. Through the open oriel window music is heard. Gradually it becomes louder and louder and finally the doors leading from the chapel open and a magnificent procession of ladies, knights and servants enters followed by Elsa, Lohengrin and the King. The room is softly illuminated with candles held aloft by the pages.

VIII.

BRIDAL MARCH IN ACT III.

(This is obtainable in many arrangements for piano solo, piano duet, violin and chorus.)
Elsa, deeply as she loves Lohengrin can not refrain from asking him whence he came. The Knight begs her to preserve the silence upon which their happiness must depend. Elsa's curiosity is too great and she beseeches her husband again to reveal his identity.

Are You Standing Still, Sliding Backward or Going Ahead?

By HELENA MAGUIRE

"The only thing is to be as useful as we can."—Edward MacDowell.

Are you on the verge of that deadly dullness which characterizes the approach of failure? Does your work lack that zest and interest which make your early efforts in music such a joy to you? Has your musical work become insular, insipid, flat, flavorless? If so there is only one remedy. Insularity means lack of salt. What will give the salt to your work? That will add flavor to all your artistic doings?—that but being useful? Edward MacDowell knew the music life, its tendencies, its temptations, its dangers, as well as its possibilities. He saw that it was the ambition to be useful, and that alone, that can save the music teacher from that deadly insularity which makes life so uninteresting.

When Mathew Arnold had reached the same wide outlook upon the teaching life as had MacDowell, the teacher who most was the human tendency to slide over things, to take life easily, to "make things smooth." This state of lubricity, as Arnold termed it, makes way for dullness. He had seen many teachers work, and struggle for a high place in their profession only to "lie down" in that place once it was attained. The temptation to lubricity comes to every teacher who has taught long enough to "make things smooth." Those teachers who go over the same pedagogical path every day, year in and year out, are apt to make their path smooth even to slipperiness. While they grudgingly congratulate themselves upon having an "easy

place" they are at the same time sliding backward so smoothly that they do not know what is happening.

Ease Only for Old Age

To take things easily is to admit that one is old. We can not slide up, but we can prevent sliding backward and start to climb again. Every successful day must be a day of effort. Only the teacher who is making a genuine daily effort can inspire the pupil to similar effort. Effort is the sand that keeps us from slipping backward.

No teacher should be content with his past acquisitions. He should be prepared to make researches upon his own account. Constant research is needed by all educated men to keep their culture from being mere superficial still. If Schoenberg had accepted all the wisehead's claims that all possible combinations of sounds had been made, that no new harmonies were attainable, he would still be writing the same pretty, conventional music with which he started—(his first compositions were as harmless as cooing doves.) But despite the fact that he was a very well-educated person when he entered the music-life, Schoenberg kept up, that research, that continuous, laborious search after the truth in music, which has made him the most interesting musician of his day. This searching and studying into the truths of music is even more the teacher's obligation than the composer's, and due to

Throned in light this goblet of immortality
Cleansed all who see it from their earthly sin,
It came to earth in the arms of angels
And then commenced a reign of holiness,
Once every year a dove descends from heaven,
To revive it with new words of grace,
This holy grail is guarded by faithful knights,
Once the servant of this sacred glass
The knight is made invincible to all,
When unknown in distant lands, he still commands
this power
Once it is broken, however, he must return to guard
the grail.
The grail said me to protect this noble lady,
My father Parsifal willed it.
His knight am I—Lohengrin is my name.



LOHENGRIK'S FAREWELL.

IX.

MUSIC.

LOHENGRIK'S REPROOF.

(This is obtainable in a beautiful arrangement by Franz List.)
Telramund and four friends break through the door, set upon Lohengrin with the idea of killing him. Elsa grasps Lohengrin's sword and hands it to him just in time to enable him to strike Telramund dead. The scene changes to the meadow on the banks of the Scheldt as in the first act. Amid the assembled nobles, Lohengrin tells them that he must return to the land whence he came:—

In a distant clime in a land remote and hidden
There stands a stronghold called Monschau,
Within a shrine too holy for profane men,
And therein is a vessel, most precious on earth,

Amid the exclamations of sorrow he sinks on his knees in prayer. The white dove of the grail descends and flutters over Lohengrin's head. Lohengrin loosens the golden chain from the neck of the swan and it disappears, leaving in its place Gottfried, Elsa's brother. Ortrud faints at the sight of Gottfried. Lohengrin steps into his skiff as the dove steers the chain and gracefully bears it away. Elsa is heart-broken even with Gottfried in her arms. As Lohengrin vanishes in the distance the beautiful scene closes.

X.

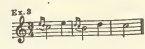
MUSIC.

LOHENGRIK FANTASIE

(This is obtainable in many pianoforte arrangements by Krug [fairly easy] Dorn [about Fifth Grade] and Leybach. [Grade Seven].)

An Interesting Musical Embellishment The "Slide" and How It Should Be Played

By DR. ORLANDO A. MANSFIELD



which he asserts should be rendered thus:



Most modern music students possess some general knowledge of the graces known as the appoggiatura, the shake, and the turn; although they may be doubtful as to the notation of these ornaments, and somewhat hazy as to the correct method of their execution. But few, very few we venture to think, could give anything like a correct description of the particular ornament which forms the subject of this article. Indeed, were the case otherwise, this paper would have but little justification for its appearance.

It must not, however, be inferred that ignorance concerning the meaning and execution of the slide is due to any paucity of information on the subject. On the contrary there is quite a literature relating to the construction and rendering of this ornament; only, unfortunately, it is contained in works not generally read by the average teacher or student. And with reference to the meaning of the term alone there are also explanations in abundance. Several of these will now quote and compare.

Mr. Franklin Taylor, one of the greatest authorities on musical ornamentation, defines the Slide (German, *Schleifer*; French, *coulis*) as "a rapid diatonic progression of three notes, either ascending or descending, of which the principal note is the third, and the other two are grace notes, and are either written in small size or, in old music, indicated by an oblique line drawn towards the principal note from the note preceding." *e. g.*,



Ernest Fowles, another English authority, in his *Studies in Musical Graces*, defines the slide more fully as "three sounds ascending or descending in the same direction and by conjunct steps." These sounds, says our informant, "are played with great rapidity." A glance at the following quotation, from the Finale of Beethoven's *Sonata Pathétique*, Op. 73, will show the accuracy of the preceding definitions and also the manner in which the slide should be executed:



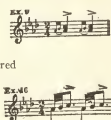
With reference to the latter point—the execution of the slide—all the previously quoted authorities are in close agreement. Says Mr. Franklin Taylor, "Like other ornaments the notes of a slide are executed within the time of the principal note, and never before or after it." Dr. Harding states the case more simply when he says that the time of the three notes forming the slide is "taken out of the note following the slide." Ernest Fowles says that the time for the execution of the slide "is taken from that of the principal note, in this case the final sound." And the authorities here mentioned are not only in agreement on this point amongst themselves but they are in more or less substantial agreement with the great authorities of the classical and preceding ages. Thus J. N. Hummel (1778-1837), the greatest authority on pianoforte playing in the days of Beethoven, says in his *Art of Playing the Pianoforte*, "the double appoggiatura, the slide, and other compound graces . . . belong to the note before which they stand," and as an example of the descending slide he gives



the slide should be rendered thus:

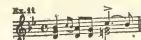


This agrees with the dictum of Adolph Marx (1799-1866) in his General Musical Instruction to the effect that "all embellishments affect only the rhythmical arrangement of the part in which they actually occur, and do not change the rhythm of the other parts." The first note of a slide when identical with the principal note of another part is tied to this principal note in keyboard execution as already shown in Example 6. Thus, the following example, from Schubert's *Moments Musicaux*, Op. 94, No. 3,



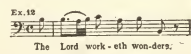
should be rendered

Sometimes, however, we may find a large note preceded by two small notes which look like a slide but are, really, Nachschläge, or after-notes, and these small notes then belong to the note they follow and not to the note they precede. To the former they should always be connected by a slur but, unfortunately, composers often neglect this, thus causing considerable doubt and sometimes producing erroneous renderings on the part of performers not well versed in matters of musical theory. An interesting illustration is afforded us in Schubert's *Impromptu in B Flat*, Op. 142, No. 3. Here, in the tenth measure of the Tema, we have



And this, says Mr. Franklin Taylor, in his *Technique and Expression in Pianoforte Playing*, because "the harmony is that of G minor, and the second of the two small notes, B flat, is an essential note, instead of a passing note, while the next following large note, A, is itself an auxiliary note, or note foreign to the harmony, and, therefore, unit to bear a diatonic ornament. If, however, we refer the two grace notes to the preceding instead of the subsequent note, we find their introduction fully justified and explained on the ground that the first of them, C, is an auxiliary note above B flat, and the second is the return to the essential note, which progression is regular, indeed imperative, in the treatment of auxiliary notes under all circumstances. The conclusion arrived at is that the small notes are after notes, and are played at the close of the preceding note."

This ornament of after-notes is very common in vocal music, as the following extract from Handel's *Judas Maccabeus* will show:



The Lord work-eth wonders.

Here, however, the ornament is written out in full. Commenting on the particular case covered by the Schubert quotation above given, Dr. Harding directly remarks, "Usually all ornaments are played in the time of the principal note to which they belong; but whether the principal note is the note preceding or

WATCHING THE SOLDIERS

NOVEMBER 1917

A.G. COLBORN

A brisk little military march with suggestive bugle calls. Grade 1.
In marching time M.M. δ = 108

A brisk little military march with suggestive bugle calls. Grade 1.
In marching time M.M.♩ = 108

The musical score is written for piano and features a variety of musical notations. It includes dynamic markings such as *mf*, *f*, *pp*, and *dim.*, as well as articulation like accents and slurs. The tempo is marked 'In marching time' with a metronome indication of 108 beats per minute. The score is divided into sections, with a 'CODA' section at the end. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written for piano, with a treble and bass staff. The music is characterized by rhythmic patterns and melodic lines that suggest bugle calls. The score is divided into sections, with a 'CODA' section at the end. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written for piano, with a treble and bass staff. The music is characterized by rhythmic patterns and melodic lines that suggest bugle calls.

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LITTLE PATRIOTS

MARCHÉ MILITAIRE

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MARCHE MILITAIRE

WALLACE A. JOHNSON

A march of the *processional* type, four steps to a measure, suitable for indoor marching, calisthenics etc., or for recreation. Grade III.

Military style M.M. = 108

Military style M.M. = 108

Handwritten musical score for piano, featuring two systems of music. The first system includes measures with dynamics *f*, *mf*, *p*, *mf*, *p*, and *pp*. The second system includes measures with dynamics *pp*, *f*, *mf*, *p*, *mf*, and *f*. The score is written in 4/4 time and includes various musical notations such as notes, rests, and fingerings.

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NOVEMBER 1917

p *pp* *cresc. poco a poco* *mf* *Fine*

p *l.h. marcato*

mf *mp* *f* *p* *l.h. marcato*

cresc. *p* *D.S.* *l.h. marcato*

A LONELY FLOWER
SONG WITHOUT WORDS

E.F. CHRISTIANI

In this well-written little *song without words* much of musical interest will be found. Although much of it seems to be in two-part writing, the harmonic scheme is so well carried out that more voices are continually suggested. Grade. II $\frac{1}{2}$

Andantino M.M. $\text{♩} = 72$

Andantino M.M. = 72

p

cresc.

mf

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MARCHING SONG OF THE FRENCH ARMY

LE REGIMENT DE SAMBRE-ET-MEUSE

R. PLANQUETTE

The effect of this number, as played by the French military bands and sung by the soldiers on the march, is said to be indescribably inspiring. Robert Planquette who wrote the music, was the famous composer of "Chimes of Normandy" and other masterpieces of light opera.

Marziale M.M. = 120

Secondo

f

p

f

p

cresc.

Energico

f molto marcato

ff

f

ff

MARCHING SONG OF THE FRENCH ARMY

LE REGIMENT DE SAMBRE-ET-MEUSE

Primo

R. PLANQUETTE

Marziale M.M. = 120

f

p Gal-lant sons of France with cour-age beam-ing. Tramped on, tramped on, nor thought of rest! *pos!*
Tous ces fiers en-fants de la Gau-le Al-laient sans trê-re et sans re-

f Knapsacks on their backs and guns all gleam-ing. Stout heart-ed men who did their best! When hun-ger threatened to de-
p A-vec leurs fa-sils sur le pan-le Con-rage au coeur et sac au dos! *p* La gloire é-tait leur nour-ri-

stroy them, Heav-y and wea-ry were their feet; They slept up-on the ground be-fore them, And glo-ry
tu-re, Ils é-taient sans pain sans sou-liers; La nuit, ils couchaient sur la du-re, Avec leurs sacs

Energico

f molto marcato

was their bread, their meat. *f* The re-gl-ment of Sambre-et-Meu-se, Marched forth with joy in
pour o-reil-ler. *f* Le ré-gl-ment de Sambre-et-Meu-se Mar-chaît tou-jours au

Lib-er-ty's dear name; *f* With col-ors bright that sought no ref-uge, They laughed at death and im-mor-
ori de li-ber-té; *f* Cher-chaît la rou-le glo-ri-eu-se Qui la con-duit à l'im-mor-

mor-tal *ff* fame. *ff* ta-ti-té!

NOVEMBER 1917

MARCH OF THE LEGIONS

In the grand march style, dignified and imposing, suggesting some stately ceremonial.

G. KARGANOFF
Arr. by Richard Ferber

Tempo di Marcia M.M. ♩ = 120

SECONDO

Musical score for the second part of "March of the Legions". The score is written for piano in G major, 2/4 time. It begins with a *pesante* section, followed by a *rall.* section, and then a *p a tempo* section. The tempo is marked *Tempo di Marcia M.M. ♩ = 120*. The score includes various dynamics such as *f*, *mf*, *f marcato*, *sempre f*, *Fine*, *mf cantando*, and *ff*. The piece concludes with a *D.C.* (Da Capo) instruction.

NOVEMBER 1917

MARCH OF THE LEGIONS

G. KARGANOFF
Arr. by Richard Ferber

PRIMO

Tempo di Marcia M.M. ♩ = 120

Musical score for the first part of "March of the Legions". The score is written for piano in G major, 2/4 time. It begins with a *pesante* section, followed by a *rall.* section, and then a *p a tempo* section. The tempo is marked *Tempo di Marcia M.M. ♩ = 120*. The score includes various dynamics such as *f*, *mf*, *f marcato*, *sempre f*, *Fine*, *mf cantando*, and *ff*. The piece concludes with a *D.C.* (Da Capo) instruction.

from "Lohengrin"

F. LISZT

R. WAGNER

Molto Adagio

R. WAGNER

Molto Adagio

dolce

piu p

Piu lento

pp una corda

Poco piu mosso

pp

quasi Tromp.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation is highly detailed, featuring complex chords, arpeggios, and rapid sixteenth-note passages. Dynamics include *pp* (pianissimo), *ppp* (pianissimissimo), *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), and *piu p rit.* (pianissimo, more slowly). Tempo markings include *poco rit.* (a little slower) and *Piu lento poco a poco* (much slower, gradually). The piece concludes with a final chord marked *ppp*.

To Miss Marguerite Holden

CHANSON JOYEUSE

An expressive, song-like melody for the left hand, with an interesting and well contrasted *Trio* section. Grade III $\frac{1}{2}$

WILLIAM R. SPENCE

Moderato M.M. ♩ = 84

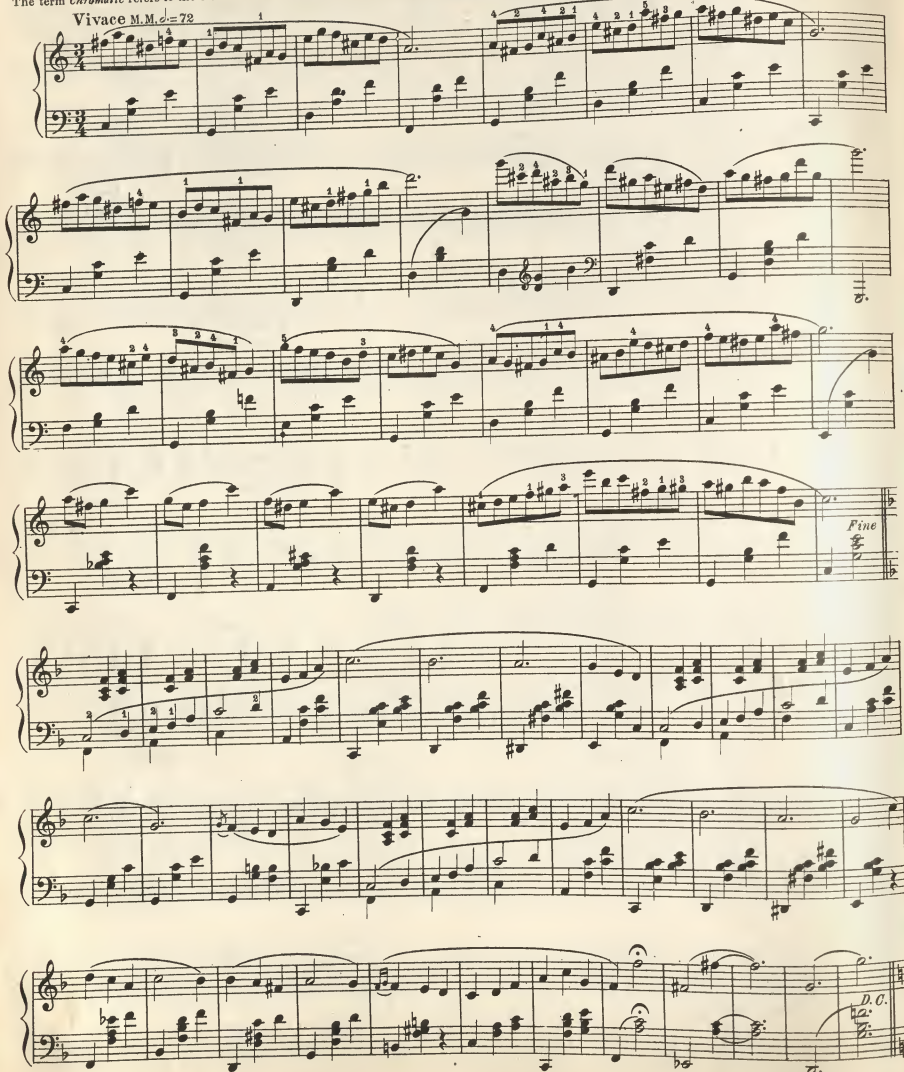
mf
cantando
ten.
a tempo
più rall.
ten.
cresc.
marcato
f con passione
p
rit.
più mosso
mf
ten.
più rit.
a tempo
cresc.
marcato
slowly
Tempo I.
rall.
cantando

cresc.
TRIO
marcato
slower
f
p
rit.
mp delicatamente
rit.
a tempo
slower
Tempo I.
mp
rit.
mf
cantando
cresc.
ten.
ff
calando
slower
pp

CHROMATIC WALTZ

FRANK HOWARD WARNER

The term *Chromatic* refers to the continual use of chromatic *changing* and *passing* notes in the first theme. Grade IV.



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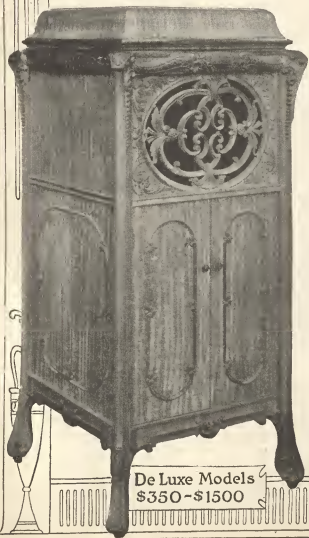
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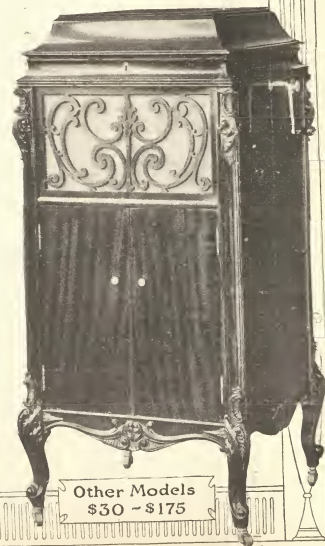
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IN THE WOODS

REGINALD BARRETT, Op. 64, No. 7

A joyous little Scherzo movement, affording good cross-hand practice. If desired, the "cross-hand passages" may be played in octaves by another student, thus giving an entertaining duet effect. Grade II $\frac{1}{2}$

Lively M.M. = 108

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PRELUDE

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V. LACHNER

This number is the first movement of a *Prelude and Toccata*, Op. 57, Vincentz Lachner (1811-1893) was a well-known German composer and director, of the classic school. This *Prelude* is a dignified sample of the older style of writing, Grade VI.

Maestoso M.M. = 96

NOVEMBER 1917

FANTASIE - TARANTELE

NOVEMBER 1917

FRÉDÉRIC BINET

A free *tarantelle* movement, brilliant and scintillating, in the modern French style. Brisk and accurate finger work is demanded.

GiocosO M.M. $\text{♩} = 116$

A tree lark
 Giocoso M.M. ♩ = 116

The musical score is written for piano and includes the following markings and instructions:

- Tempo and Meter:** Giocoso M.M. ♩ = 116, 2/4 time.
- Key Signature:** B-flat major (two flats).
- Performance Markings:**
 - brillante* (brilliant)
 - pizzicato* (plucked)
 - crescendo* (gradually increasing volume)
 - ritardando* (gradually slowing down)
 - a piacere* (at pleasure)
 - a tempo* (at the original tempo)
 - mf* (mezzo-forte)
 - sf* (sforzando)
- Hand Indications:**
 - l.h.* (left hand)
 - r.h.* (right hand)
- Figured Bass:**
 - Fig. 1* (first figure)
 - Fig. 2* (second figure)
 - Fig. 3* (third figure)
 - Fig. 4* (fourth figure)
 - Fig. 5* (fifth figure)
 - Fig. 6* (sixth figure)
 - Fig. 7* (seventh figure)
 - Fig. 8* (eighth figure)
 - Fig. 9* (ninth figure)
 - Fig. 10* (tenth figure)
 - Fig. 11* (eleventh figure)
 - Fig. 12* (twelfth figure)
 - Fig. 13* (thirteenth figure)
 - Fig. 14* (fourteenth figure)
 - Fig. 15* (fifteenth figure)
 - Fig. 16* (sixteenth figure)
 - Fig. 17* (seventeenth figure)
 - Fig. 18* (eighteenth figure)
 - Fig. 19* (nineteenth figure)
 - Fig. 20* (twentieth figure)
 - Fig. 21* (twenty-first figure)
 - Fig. 22* (twenty-second figure)
 - Fig. 23* (twenty-third figure)
 - Fig. 24* (twenty-fourth figure)
 - Fig. 25* (twenty-fifth figure)
 - Fig. 26* (twenty-sixth figure)
 - Fig. 27* (twenty-seventh figure)
 - Fig. 28* (twenty-eighth figure)
 - Fig. 29* (twenty-ninth figure)
 - Fig. 30* (thirtieth figure)
 - Fig. 31* (thirty-first figure)
 - Fig. 32* (thirty-second figure)
 - Fig. 33* (thirty-third figure)
 - Fig. 34* (thirty-fourth figure)
 - Fig. 35* (thirty-fifth figure)
 - Fig. 36* (thirty-sixth figure)
 - Fig. 37* (thirty-seventh figure)
 - Fig. 38* (thirty-eighth figure)
 - Fig. 39* (thirty-ninth figure)
 - Fig. 40* (fortieth figure)
 - Fig. 41* (forty-first figure)
 - Fig. 42* (forty-second figure)
 - Fig. 43* (forty-third figure)
 - Fig. 44* (forty-fourth figure)
 - Fig. 45* (forty-fifth figure)
 - Fig. 46* (forty-sixth figure)
 - Fig. 47* (forty-seventh figure)
 - Fig. 48* (forty-eighth figure)
 - Fig. 49* (forty-ninth figure)
 - Fig. 50* (fiftieth figure)

[illegible]

* From here go back to ♯ and play to Fine, then play Trio.

BOLERO

A brilliant recital number, showy, but not difficult to play. A large, full tone and firm accentuation are required.

E. G. ROTHLEDER

Tempo di Bolero M.M. ♩ = 108

Tempo di Bolero M.M. ♩ = 108

VIOLIN

Piano

f *brillante*

rapido

cresc.

mf

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THE ELBOW

Fino *p* *espressivo*
Sul G
legato

D.C.

FINALE from INTERNATIONAL FANTASY

The complete International Fantasy contains the national airs of all the Allies. The *Finale* which is here given is particularly brilliant and telling.

JAMES H. ROGERS

National Anthem (Russia)

Man. *Gt. f*

Ped. *Gt. to Ped.*

Full Swell

mf *cresc.*

Gt. to Ped.

"La Marseillaise" (France)

Con moto spiritoso, ma non troppo allegro

frall. *Gt.*

più f *meno f*

cresc. *ff*

poco più animato *sempre ff* *allargando*

"Star-Con" *Full All*

spangled Banner" (United States)

anima

organ except Solo Reeds
couplers, including Sw & Ch. 4' and 16' to Gt.

close boxes

open boxes *cresc. molto* *ff*

add Solo Reeds (Solo box closed) *open Solo box*

DREAM DAYS OF LONG AGO

A ballad number, in popular style but of real musical interest. The refrain especially appealing.

Words and Music by
WALTER ROLFE

Andante con moto
mp
Seated a-lone in the

Valse lente, con tenerezza
mp

pale moon-light, I'm dream-ing of days gone by, When life was so full of the sun-shine bright, With

Piu mosso
mf
nev-er a care or sigh. O for the days that have gone, be-fore, Days that were filled with such

f accel. *ff* *mp*
pure de-light, Back-ward/Turn back-ward to days of yore, E'en tho' it's just for to-

f accel. *p*

morendo
ppp
REFRAIN
Lento
night. Dream days of long a-go, Dream days

mf
cher-ish so; Days when your heart was mine, True as the stars that

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mp
shine, Those days so dear to me, Now are but mem-o-ry;

mf *ad lib.* *p* *pp*
Earth seemed a par-a-dise, In those dream days of long a-go.

mf *coll. voice* *p* *pp*

A SONG OF LIFE

ROBERT HUNTINGTON TERRY

C.R.

A concert or recital song of unusual excellence, vigorous and telling. The music agrees admirably with the sentiment of the text.

Vivace
With vigor and brightness

Ov-er the hills and far a-way! A lit-tle boy steals for his

marziale
morn-ing play and un-der the blos-som-ing ap-ple tree, He lies and he dreams of the things to be: Of bat-tles fought and of

colla voce *rit.* *marziale*

vic-tories won, Of wrongs o'er-thrown and of great deeds done, Of the val-i-or that he shall prove some day, Ov-er the hills and

accel. *in good rhythm*
far a-way! Ov-er the hills and far a-way!

accel. ff *with dash*

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Over the hills and far a-way, It's, oh for the toil the live-long day! But it mat-ter-eth not to the soul a-flame, With the love of riches and

marziale *cresc.*
pow'r and fame! On! oh man! while the sun is high On, to cer-tain joys that lie Yon-der where blaz-eth the noon of day—

ff marziale *cresc.*
Ov-er the hills and far a-way, Ov-er the hills and far a-way,

Andante
Ov-er the hills and far a-way, An old man lin-gers at close of day: Now that his jour-ney is 'al-most done, His

very slow
bat-tles fought, And his vic-tor-ies won, The old time hon-es-ty and truth, The trust-ful-ness and the friends of youth,

p meno mosso *morendo* *cresc. rall.*
Home and moth-er— where are they? Ov-er the hills and far a-way, Ov-er the hills, and far a-way.

p meno mosso *morendo* *ff cresc. rall.*
Home and moth-er— where are they? Ov-er the hills and far a-way, Ov-er the hills, and far a-way.

The Negro in the World of Music

By Lewis Payne

Very many of the original Negro songs are written in the pentatonic scale, which, as all musicians know, omits the third and seventh tone. The weird, indescribable, immitable pathos of genuine Negro music is an evolution of conditions; the inarticulate cry of the exile's stricken heart for the delicious depths of dimly remembered forests, for the half-forgotten tones of long-lost loved ones, or the sweet breath of fair lilies that for him will bloom no more, for the dulcet notes of gay-winged birds, whose songs are hushed; for a thousand clinging recollections of a beautiful Paradise growing brighter as it recedes—a Paradise that the wanderer knew lay further from him than earth from Heaven. The child of nature who had no words, recorded his history in tones. These songs refute the oft reiterated statement that there is no distinctive American music.

At the time of the Jamestown expedition, in 1607, there was an exhibit of Negro compositions that attracted much attention, embracing many popular songs and scores of piano and violin solos. W. A. Perry, of North Carolina, a student at Yale, composed both words and music of "Victory," the University's favorite football song. Harry T. Burleigh, baritone soloist in St. George's P. E. Church, New York, contributed "Jean," "Mammy's Lil' Baby" and "Folk Song" to the sum of original American ballads.

The Fisk Jubilee Club, organized in 1870, gives fine renditions of Negro songs. Only one or two of the charter members of this organization are alive, but when the club sang for Prince Henry in Nashville, his Royal Highness shook hands with the director, saying that he remembered distinctly when he sang with the club at his father's court more than a quarter of a century ago.

Get to Work

By Ida M. Rans

COME to think of it, little music teacher, sighing in your lonely corner over your humble place in the music world, who is keeping you in obscurity? Could you "deliver the goods" in a more prominent position? Are you an authority upon any one phase of musical art or its history? Were the Woman's Club of your town to ask you, at short notice, to give an hour's interesting and comprehensive talk, possibly with illustrations, upon a given musical topic, could you do it creditably?

If not, why delay another minute? In order to give point and interest to your study imagine that you have promised to give a talk, one year from date, before a prominent and "popular" club—open, for instance, French Opera, History, Harmony, Beethoven and His Works, American Music, or any other subject which especially interests you.

Get down your pile of Etudes, playing all the music, reading and classifying all

the information upon your topic therein contained. Do the same with your own collection of books and music. Memorize as much of the music as possible. Have as much as possible. Do not let slip one opportunity to add to your store of knowledge—concerts, recitals, operas, sound-producing machines, lectures, books, magazines, newspapers, etc. Keep eyes and ears wide open and you will be astonished at the wealth you will find about you on every hand. Keep a letter-file and notebook in which you may preserve and classify intelligently all knowledge gleaned. How to the line. If possible, let all your study and practice time bear directly upon this one idea—certainly a definite time each day.

Then, most important of all, two weeks before the year is up, write your paper and give it before an audience, even if that audience consists merely of the chairs and tables in your own room.

Dealing with the Ragtime Fad

By J. H. Swenson

PERHAPS one of the hardest problems of the piano teacher is encountered when Johnny or Mary comes to a lesson with a copy of some "popular rag" and makes the request to be allowed to study it instead of a Sonata.

Commencing teaching career in a small, rapidly-growing city of about three thousand, I had a large class of young people—all of them between fifteen and twenty years. Everything went nicely until one day the dealer in pianos, encouraged by some new arrivals in town, purchased a lot of ragtime pieces at the cheapest kind. Before a month had passed every one of my pupils was wont to play "rag." The erstwhile interesting lessons grew dull and dry in spite of every effort I put forth.

I saw that, if I wanted to hold my class, I must do something at once. Some very interesting and melodious compositions are listed as popular music, though one must turn over a good deal of trash, to be sure, in the effort to find them. So I succeeded in regaining the regard of my class by secretly allowing their own choice of music

—in part. When a popular number, of the better sort, was brought to a lesson and I saw that it was fairly good, I always asked the pupil to play it for me. I pretended that the pupil was merely playing for his own pleasure and only gave a few general hints as to time, fingering, etc. At each lesson, nevertheless, I managed to have practically the whole hour for serious work. I used solid, classic music for regular lesson work, and when the serious work was done, then I listened to the other.

Previous to this experience I had never had anything to do with the popular airs, but had, of course, heard them often. I knew that there was a certain charm and fascination about a new rag tune but that they soon became tiresome. That is the very fact that I used to convince my students of the folly of putting much time or thought on them. I tried to make the standard and classic pieces more and more interesting at each lesson. I explained their meaning and told little stories about the pieces and the composer. It was not always easy but I feel I have at last had my reward.



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Department for Singers

Remedies for Throat Stiffness

By DAVID C. TAYLOR

Every incorrect use of the vocal organs involves in some degree the condition known as throat stiffness. This is a subject seldom touched upon in the scientific treatises on voice culture. But in the actual study of singing the condition is of very frequent occurrence. How throat stiffness is caused, and the means by which it may be avoided or cured, are therefore questions of great interest to the vocal student.

Throat stiffness is a purely muscular condition. Its nature is readily grasped when its likeness to other forms of muscular stiffness is understood. Let us see in the first place what is meant by muscular stiffness generally.

Roughly speaking, we may say that all the voluntary muscles of the body are arranged in supported sets or groups. To illustrate this, stand with arm extended straight out from the shoulder. Now bend the arm at the elbow, bringing the hand up to the shoulder, then straighten the arm again. You have here performed two movements, flexing the fore-arm and extending it. The flexing of the fore-arm is performed by the biceps muscle, lying at the front of the upper arm. By the contraction of the triceps, at the back of the upper arm, the fore-arm is extended.

Opposed Muscles

This opposed pair of muscles, the biceps and the triceps, may be taken as typical of the entire muscular system. The muscles of the larynx are arranged in exactly the same manner—on a much smaller scale, of course. One set of muscles tenses the vocal cords for high tones, another relaxes them for low tones. One set pulls the larynx down, another raises it; by the balanced contraction of these two sets the larynx is held in the correct position. And so on, for all the intrinsic and extrinsic muscles of the larynx; all are arranged in opposed sets and groups.

In every normal muscular movement, only those muscles are contracted which are actually called upon to perform the movement; the sets opposed to them remain passive, and exert no strength whatever. Thus if I take hold of a chest weight and pull it toward me, I normally contract only the biceps and chest muscles; the triceps and the back muscles, which pull in the opposite direction, do not put forth any effort. This is a type of normal muscular movement, free from stiffness.

Muscular stiffness occurs when two opposed sets of muscles are contracted at the same time. "Set" your arm the way the athlete does to display his muscular development. In this "set" condition, bend and extend the fore-arm several times, exerting all the strength you can in the movements. This is a perfect example of movement carried on in the condition of muscular stiffness. You will at once observe, for one thing, how extremely fatiguing it can be.

Even when muscular stiffness is not

pronounced enough to cause fatigue, it can still interfere with the freedom and facility of movement. You can observe this by writing with the hand and arm in a cramped condition. Grip the pen or pencil tightly, hold the wrist and elbow stiff, and write a few lines in this manner. You will readily see that you do not write with the same ease and facility in this way that you normally possess.

We can now see what throat stiffness is, and how it interferes with the freedom and ease of the vocal organs. In order to produce tone correctly, the muscles of the vocal organs must be free to act normally. When the throat is stiffened by the opposed contraction of all these muscles, the free normal action is impossible.

Untrained Voices Usually Stiff

The untrained voice is always subject to throat stiffness in some degree. One of the things which correct vocal cultivation first accomplishes is the freeing of the throat from whatever natural stiffness may be present. Of vastly more concern to the student is another cause of throat stiffness, entirely distinct from that which is native to the untrained voice. This condition is the direct result of the erroneous practice of vocal exercises and gymnastics. Incompetent instruction is, of course, involved here. But anyone conversant with the facts is well aware that instruction of this type is by no means uncommon.

An exercise may be correctly practiced, and so help the voice along the road to correct tone production. Or it may be incorrectly performed, and have no other effect than to increase the degree of throat stiffness already present. How, it will be asked, is the student to know whether he is performing the exercise correctly or not? It is, of course, the business of the teacher to see to this. But there is one simple rule that the student can always safely follow. An exercise may be sung in either one of two ways: First, by paying attention solely to the sound of the tones, and striving to make them rich, full, sweet, and mellow. Second, by trying to govern the actions of the vocal muscles, and compelling them to operate in some particular manner. The first way is correct; it will lead in the end to perfect tone production. The second is the incorrect way, which has the effect only of stiffening the throat.

Mechanical Practice Injuries

It is coming to be generally recognized

that to practice vocal exercises in a mechanically, and you will have no trouble with throat tension. What is a singer to do, however, whose throat already shows signs of stiffening? Even here the remedy is by no means difficult, provided the condition has not progressed too far. A wide variety of relaxing exercises are known, by which the throat is readily brought to a condition of normal freedom.

Relaxing exercises should be a regular feature of every vocal method. As we remarked before, some degree of tension is generally present in the untrained voice. This must be removed in the course of study, as a necessary part of the vocal cultivation. There will never be any difficulty about this, if the faulty habit of thinking about the throat is not adopted. With any sound method of instruction the throat stiffness native to the untrained voice does not present a serious problem.

Far different, however, is the condition which results from two or three years of faulty practicing. This is a condition which must be remedied, or there is no hope of a successful outcome. First of all, the student must give up the wrong practices which brought about the tension. Abandon the habit of thinking about breath, larynx, and throat muscles, and think only of tone. Concentrate your attention on the sound of your voice, and listen closely to it at every instant. In this way you can occupy your mind so fully that there will be no danger of your thoughts wandering to the action of your throat.

Relaxing Exercises

Relaxing exercises will begin to be effective in freeing the throat of tension so soon as the student ceases to think of the throat. Fully half of each day's practice time should be devoted to these exercises until the tension is entirely removed.

Natural Action of the Muscles

The correct natural action of the vocal muscles is purely unconscious. They do not need to be told how to act. Nature has endowed them with an instinct which regulates their contractions, entirely independent of the singer's conscious control. It is an interference with nature when the singer tries to dictate to the laryngeal muscles how they shall perform their duties. Nature has a way of punishing the muscles to stiffen, and so causes the singer who breaks the natural law of vocal guidance.

Like most other ills, throat stiffness is easier to avoid than to cure. To avoid this condition is indeed a very simple matter. Do not try to manage your voice

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Youthful Freshness

Every fine natural voice, in the untrained state, has one beautiful feature in particular, the impression of youthful freshness which it gives. This is indeed one of the greatest charms of beautiful singing. It is this feature which first suffers from wrong use. How often it is said that cultivation robs the voice of all its freshness! This is unfortunately true, when the cultivation is carried on by a wrong method. On the other hand, the charm of freshness is heightened by correct cultivation. While bad training robs all the bloom off the tones, correct training makes them ever fresher and brighter. The vocal student should be constantly on guard to see that the freshness of the voice is not impaired. Once lost through

the injudicious practice of mechanical exercises, it can never be restored.

To sum the whole matter up, practice always for tone, and never for throat management. Focus your attention on the sound of your voice, and let your throat take care of itself. Devote at least fifteen minutes a day to relaxing exercises as a preventive measure, even if you are sure there is no tension present. Abandon any method which involves the conscious management of the vocal organs. Seek the instruction that is based on the artistic conception of perfect tone and the expression thereof through the voice of ideas of musical beauty. You will thus avoid the perils of throat stiffness, and place yourself on the road to vocal perfection.

A Few Thoughts on Speech In Song

By Edward C. Baird

Why is it so many singers pronounce and enunciate so differently when singing, from their custom when speaking? Why do we so often hear the conventional "Good-by-ye, beloved-uh!" in Tosti's song? Yet if you took leave of a friend by saying, "Good-by-ye," dear reader, your sanity would be doubted.

The answer to these questions is as follows: Years ago the most expensive singers and teachers in this country, and therefore, of course, the best, were Englishmen's point of view, were Italians. Their language is spoken pretty much as it is spelt, and contains only five vowel sounds. English is not pronounced as it is spelt, and contains more than twice five vowel sounds. The aforesaid Italians did not understand its idiosyncrasies, and sang and taught it very much as if it were Italian. Being foreigners, and therefore considered much better musicians than ourselves, everybody copied their methods; hence the present lamentable state of affairs. "But why so lamentable?" you say. "If the words are clear and the voice sounds beautiful, is the alteration of a few vowels and consonants such a serious matter?" Yes. Because, first of all, your singing must be perfectly natural if it is to sound spontaneous and sincere. Secondly, it is a crime to torture the King's English. Thirdly, words thus tortured are often difficult to identify, many becoming ambiguous, such as *salley* and *colley*, *battle* and *batle*, *shall* and *shalt*.

Let us first think what is our ideal of speech in song. Surely it should be (1) Beautiful, (2) Clear, and (3) Natural.

Beauty of Vowel Tone

This is obtained from the purity and resonance of the vowel sounds. The position, or shape of the vowel should be maintained from the instant of the emission of the initial consonant, or consonants, of a syllable until the instant when the passages are closed for the enunciation of the final consonant, or consonants, of that syllable. Much in purity of vowel tone is due to sluggish openings and closings, whereby the full tone of the vowel is only reached when it is time to quit it, or never reached at all. Vowels and consonants should be like fields and fences. The superficial area covered by the fences is negligible, but they form very definite barriers between one field and another.

Clearness

Clearness also depends on the purity of the vowels. Each should have its own distinctive character and should be easily distinguished from all the rest. But it is upon the consonants that clearness

chiefly depends, and it is here that standardization is most required. I append a list of English consonants in a tabular form that all can understand with the explanations given.

The Consonants

An unvoiced consonant is one at the moment of whose enunciation the vocal cords do not vibrate. The result is the emission of air under pressure only, not of a musical sound. A voiced consonant is one at the moment of whose enunciation the vocal cords do vibrate. The result is the emission of a musical sound, not of air under pressure. This sound can and should be made absolutely momentary except for special effects of expression. Explosions are consonants at the moment of whose enunciation mouth and nose passages are sealed. Resonants are so called because they are undulated helps to resonance. The nasal cavities and the mouth from the back of it up to the lips or tongue—whichever forms the closure—are full of vibrations at the moment of their enunciation. Hisses and buzzes are partial stoppages of the passage through the mouth. Hisses are unvoiced, buzzes are voiced.

Table of Consonants in the English Language

Unvoiced. Explosants.	Voiced. Explosants.	Voiced. Resonants.
P	B	M
T	D	N
K	G (as in go)	NG
—	—	R
Hisses	Buzzes	—
F	V	—
TH (as in thin)	TH (as in then)	—
CH (as in rich)	DGE (as in ridge) or G (as in George) or French J (as in Jean)	—
SH	—	—
Aspirate H	—	—

Most books on the subject only classify the consonants according to the organ or organs concerned in their enunciation, but as nobody ever tries to make a p with the tongue, or an l with the lips, such classification is entirely useless.

Common faults are—(1) voicing the unvoiced consonants, (2) omitting to voice the voiced ones, (3) if the latter proceed to that of the following or preceding vowel, (4) prolonging the voicing so as to give the effect of a redundant vowel.

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Department for Violinists

Edited by ROBERT BRAINE

The Re-graduation Swindle

Every city has violin makers and repairers, who make it a point to try and get the owner of every violin, which comes into their shop for repairs, to have his violin regraduated. If well made the top and back of a violin are not of equal thickness throughout, but are worked out thinner at some points than others. This is done according to a scale, by the violin maker, and is called graduation. Even eminent makers have differed as to the proper thickness required for the wood of the top and back, and also as to the best relative thickness at different places. In this way there have been many different scales of graduation, and innumerable experiments have been tried as to how thick the top and back should be and how the thickness should be distributed at various points to give the best tonal results.

The Top and the Back

Many persons have the idea that the violin top and back are thin pieces of wood, which are bent into shape by hammer on molds by pressure under heat and moisture. Only the very cheapest grades of violins have ever been made in this manner. Well made violins have tops and backs which are modeled from blocks of wood, by tools of various kinds, just in the same manner that a sculptor carves a statue from a solid block of marble.

Now as to re-graduation, which has become such a fad among violin repairers who are looking to create business work for themselves. The repairer tells his customer that his violin ought to be re-graduated, i. e., that the wood of the top and back is too thick at certain points and needs to be cut out so as to conform to the proper scale of thickness.

Not Worth the Cost

He assures him that the violin will be wonderfully improved, and that the re-graduation will be worth several times its cost in the improved tone of the instrument. Now as a matter of fact it will not pay the owner of one violin out of fifty to have it re-graduated.

A violin has a good tone and has been made by a good violin maker, the chances are that it is correctly made and properly graduated, and it is likely that the man who made the violin knew more about violin making than the man who wants to re-graduate it.

Violins of the cheaper grade are many of them not correctly graduated, it is true, but as they are mostly made of comparatively poor, badly-seasoned wood, have cheap hardwood trimmings instead of ebony, and badly fitting pegs also work on them to re-graduate them and still have them. Besides they are often cut thin at the thickest point, and it would certainly not pay to try to reinforce the thin parts with patches of wood which is sometimes done in the case of old and very valuable instruments, for this is a very expensive and expert operation.

Trying to make over a cheap, badly made fiddle into a good one is like trying to make a "silk purse out of a sow's

ear," as the old proverb runs. It would be much better to get the violin maker to make a good violin out of good wood, according to a correct model, and with the proper trimmings and fittings.

Once in a while we run across a violin made out of good wood, by a violin maker who did not understand the art very well, which can be improved somewhat by re-graduation by a violin repairer who understands violin making thoroughly, but not often. Violins which are not correctly graduated usually belong to the cheap "factory-made type of instruments, thrown together hurriedly and crudely, and like wooden barrels "only to sell." It is much easier to work the tone of the beginning with fresh material than to try and correct the defects of such botches.

How the Cellist May Acquire Tone

By Roderic Pierce

THE cello is, by its nature, one of the weaklings of the orchestra, unless the player has taken pains to cultivate a rich and robust tone by his own efforts. In orchestral work, often all the tone possible is none too much to balance well with the other, naturally more powerful instruments. (The *mf* of the cello, for instance, is about equal to the *p* of the trombone.) The importance of a fine tone in solos is, of course, self-evident. Consequently the matter of getting out all the tone there is in the instrument is one of great importance. Just recently I heard several cellists condemned *en masse* as being "too confidential," and therefore unfit to fill a certain position. The fault is one which I am afraid is too common among cellists. It is, as I say, partly in the nature of the instrument that the fault lies, but a big tone can and should be developed, nevertheless. It is much to be regretted that the cello tone is not heard more, as it has such a peculiar and superb beauty, and when properly brought out mellow and enriches to a remarkable degree the tonal mass of the entire orchestra.

Tone Should Not Be Rough

It is sometimes vaguely imagined that the cello tone, to be pleasing to the ear, must be rough. Such, however, I am convinced, is not the case.

The task of acquiring a large and beautiful tone is a severe one, but eminently worth while, and, if successfully accomplished, will give the owner an asset not to be despised.

All cellists have been through the usual "exercises for tone," the "darning bow," the "minute bow," (slow bow-stroke lasting a minute), etc. All these exercises are extremely valuable, and consequently so familiar that any further dwelling upon them would be gratuitous on my part. By passing them by with a word, I do not slight them, but presuppose the general admission of their worth.

A Tedious, but Beneficial Exercise

In passing, however, I shall dwell for a space on one sort of the minute bowing which may not be so generally in use, owing partly to the fact that it is distinctly unpleasant to practice. Notwithstanding, it is proportionately valuable. The bow is drawn across the string as in the usual form of "minute bowing," but, instead of the bow being lightly pressed down, so that some semblance of tone produced, it is pressed down with all one's might (first finger extended well along the bow) and drawn very slowly across the string. It is better to take two minutes to a single bow than one. Of course, the tone produced in this exercise is abominable. You might as well be playing the tuba, but the exercise is nevertheless certainly good, nevertheless. I shall venture to suggest ways and means of acquiring a large and beautiful tone, which are perhaps not in the exercise book.

In the first place, it really takes a great amount of energy to get a fine tone. I have seen a great cellist actually dripping

with sweat after finishing a solo. And the day wasn't exceptionally hot either. But, to go on, there is no doubt that a pretty fair amount of strength and energy is necessary.

Importance of Good Physical Condition

Although it may seem a little beside the subject, a cellist (or any string instrument player) ought to get a considerable amount of out-of-doors. Long walks in the country are an excellent tonic. In the matter of out-of-door games, few, of course, are available for one who has to take pretty good care of his hands. Of these, tennis seems to me particularly suitable for several reasons. While it furnishes exercise for most of the muscles of the body, the left hand is practically unused and so does not become hard and roughened. The right hand, grasping the racket, is strengthened. The right wrist, which has to be turned in every conceivable direction, will develop a most satisfying amount of strength, along with flexibility (two essentials in the production of tone on the cello). Furthermore, the coordination of eye and muscle is forwarded to a great extent. This also is a valuable result. The cellist who has the opportunity for tennis is indeed fortunate.

Next to the possession of the necessary energy the direction of this energy is important.

Listen to Your Own Tone

I hope that I have not seemed to imply that the cellist could earn the possession of a tone away from the instrument. In most cases of a poor tone, the trouble lies not in the lack of energy, but from want of proper application of it.

Crooked Bowing the Worst Fate to Tone

I shall call attention to a few causes of failure through misdirected or effort. The fundamental cause, it is of course, crooked bowing. The bow must go straight. This is the foundation on which tone is to be built. Have a foundation weak and the rest of the structure is accordingly of less value. All side movement of the bow effects nothing but to put a damper on the tone produced by the accompanying straight movement and to produce a harsh group of overtones. On the double bass the crooked bowing is resorted to for the very reason that it does produce more of the overtones and so relieves the natural lugubrious tone of the instrument, but on the cello it is unpardonable.

Causes of Crooked Bowing

The following occur to me as in varying degrees responsible for crooked bowing.

1. The cello, when held too far to the right of the player's body, interferes with the easy, natural movement of the bow arm, and thus provokes clumsy bowing. It is to be seen that the end pin touches the floor at a point somewhat to the left—approximately in front of the left leg—the chair in which the player is sitting. The player's right knee should not swing well over the bow. The left foot as far.

2. When playing near the heel the tip of the bow is liable to drop (and thereby twist the bow out of its prescribed path) merely by the force of gravity.



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3. When playing near the tip the right arm is not extended sufficiently to keep the bow at right angles to the string. (This is liable to happen particularly when playing on the A string.)

4. The bow is grasped too firmly so that it tends to move in the arc of a circle rather than in a straight line. A stiff wrist movement, which, of course, makes for bad bowing, is likely to be the result of a too tenacious hold on the bow.

The Ear Often a Better Judge Than the Eye

In short, constant watchfulness is necessary in the struggle for good bowing and good tone. Here I might say that in

judging whether your bow is going straight the ear is often a better judge than the eye. The looking-glass method especially is rather unsatisfactory for the reason that the angles that enter the eye are deceptive. Listen to the bow whether your tone is pure with all styles of bowing and especially at the tip and heel. If the tone is not pure the chances are your bow is running crooked.

The constant striving for better and better tone makes the study and the playing of the cello at all times a matter of absorbing interest. The tone of the cello is uniquely beautiful. Be true to your instrument and get as big and as beautiful a tone as you can.

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Weight of the Bow

A CORRESPONDENT calls attention to the fact that of two bows of different make, and which weigh exactly the same when placed on the scales, one may feel heavier when held in playing position. This is caused by the distribution of the wood of the stick. If the stick is not tapered enough in the upper part, and towards the tip, or the tip is too large, the bow will feel heavy. When in position for playing, the bow is like a lever, of which the thumb is the fulcrum. From the thumb to the little finger is the short arm and from the thumb to the tip of the bow the long arm. Even a slight weight at the upper part of the bow or at the tip, adds many times to the extra weight which the little finger must support, and this makes the bow feel much heavier.

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